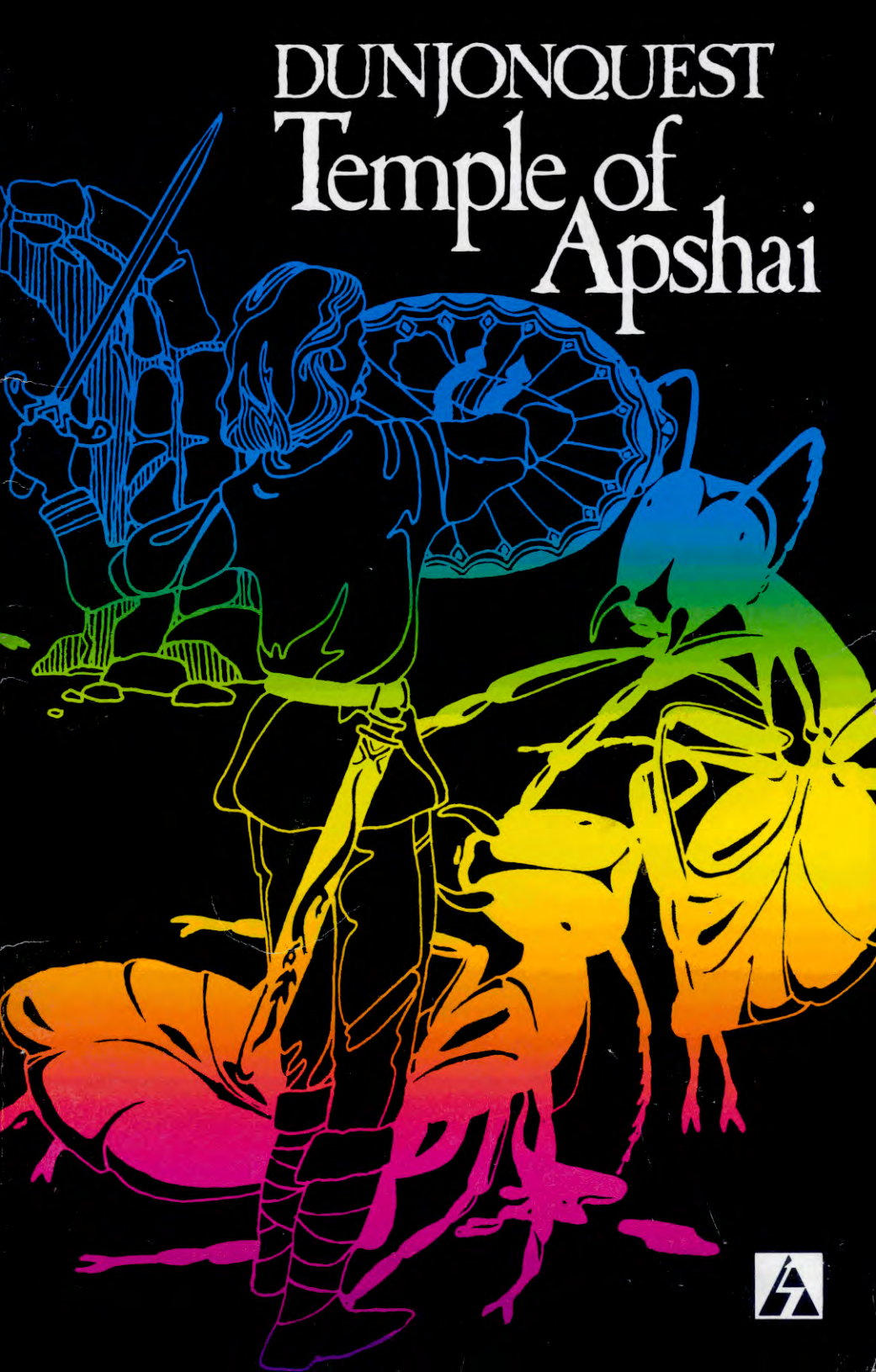
DUNJONQUEST
Temple of Apshai





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AUTOMATED
SIMULATIONS

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Table of Contents

How to Use This Book 4
Introduction 5
How to Play 10
- The Innkeeper 10
- The Dunjonmaster 11
- Commands 12
- Fatigue 16
- Experience 17
- Evaluating Treasure 17
- On Death and Dying 18
- Monsters 19

The Adventures of Brian Hammerhand 21
The Monsters of Apshai 25
The Traps of Apshai 28
The Treasures of Apshai 29
The Chambers of the Dunjon 35
- Level 1 L1-1
- Level 2 L2-1
- Level 3 L3-1
- Level 4 L4-1

How to Use This Book

This Book of Lore is designed to be used with the DUNJONQUEST game, **The Temple of Apshai.** Part of it tells you how to play the game and provides you with background about the Temple and the world in which it exists. The other part provides information that you will need while you are playing the game.

We suggest that you read through the Introduction, "How to Play," and "The Adventures of Brian Hammerhand" before you begin play. The Introduction will introduce you to fantasy role playing games if you aren't already familiar with them. If you are, the Introduction will explain the differences from other fantasy games you may have encountered in the past. "How to Play" explains the mechanics of play in detail. You will probably want to read through this section quickly now, then refer to it during your first game. Don't be intimidated by its length. The length just comes from the number of options you have available to you. Each action you take during play is simple and natural. "The Adventures of Brian Hammerhand" is a fun way of introducing you to our fantasy world.

After you have started play, you will need to refer to the "Chambers of the Dunjon" section. Within the game (and as explained in the "How to Play" section) you will find references to rooms within the dungeon. These rooms are described, in more or less detail depending on the room, in "The Chambers of the Dunjon." Each room is numbered so that you can look it up quickly. The sections on monsters, traps, and treasures also provide a reference that you will need during play. Since they are short though, you may want to look them over before entering the dungeon so that you will have more of an idea of what you may find there.

Introduction

Did you grow up in the company of the Brothers Grimm, *Snow White*, *The Red Fairy Book*, Flash Gordon serials, *The Three Musketeers*, the knights of the Round Table, or any of the three versions of *The Thief of Bagdad?* Have you read *The Lord of the Rings*, *The Worm Ouroboros*, *The Incomplete Enchanter*, or *Conan the Conqueror?* Have you ever wished you could cross swords—just for fun—with Cyrano or D'Artagnan, or stand by their sides in the chill light of dawn, awaiting the arrival of the Cardinal's Guard? Ever wondered how you'd have done against the Gorgon, the hydra, the bane of Heorot Hall, or the bull that walks like a man? Would you have sailed with Sinbad or Captain Blood, sought passage on the ship of Ishtar, or drunk of the Well at World's End? Did Aphrodite make Paris an offer *you* couldn't refuse? Would you seek a red-hued maiden beneath the hurtling moons of Barsoom, or walk the glory road with "Dr. Balsamo," knowing it might be a one-way street?

If any or all of your answers are "yes," you're a player of role-playing games—or you ought to be. (If your answers are all "no," you have either stepped through the looking glass by mistake, or Fate knows your destiny better than you do.)

Role-playing games (RPGs) allow you a chance to step outside a world grown too prosaic for magic and monsters, doomed cities and damsels in distress . . . and enter instead a universe in which only quick wits, the strength of your sword arm, and a strangely carved talisman around your neck may be the only things separating you from a pharaoh's treasure—or the mandibles of a giant mantis.

The standard (non-computer) role-playing game is not, in its commercial incarnation, much more than a rulebook—a set of guidelines a person uses to create a world colored by myth and legend, populated by brawny heroes, skilled swordsmen, skulking thieves, cunning wizards, hardy Amazons, and comely wenches, and filled with cursed treasures, spell-forged blades, flying carpets, rings of power, loathsome beasts, dark towers, and cities that stood in the *Thousand Nights and a Night* if not *The Outline of History.*

Role-playing games are not so much "played" as they are *experienced.* Instead of manipulating an army of chessmen about an abstract but visible board, or following a single piece around and around a well-defined track, collecting $200 every time you pass Go, in RPGs you venture into an essentially unknown world with a single piece—your alter ego for the game, a character at home in a world of demons and darkness, dragons and dwarves. You see with the eyes of your character a scene described by the "author" of the adventure—and no more.

There is no board in view, no chance squares to inspect; the imaginary landscape exists only in the notebooks of the world's creator (commonly called a referee or dunjonmaster) and, gradually, in the imaginations of your fellow players. As you set off in quest of fame and fortune in company with those other player/characters, you are both a character in and a reader of an epic you are helping to create. Your character does whatever you wish him to do, subject to his human (or near-human) capabilities and the vagaries of chance. Fight, flee, or parley; take the high road or low: the choice is yours. You may climb a mountain or go around it, but since at the top may be a rock, a roc's egg, or a roc, you can find challenge and conflict without fighting with your fellow players, who are usually (in several senses) in the same boat.

Role-playing games can (and often do) become, for both you and your character, a way of life. Your character does not stop existing at the end of a game session; normally, you use the same character again and again until he dies for a final time and cannot be brought back to life by even the sorcerous means typically available. In the meantime, he will have grown richer on the treasure he (you) has accumulated from adventure to adventure, may have purchased new and better equipment, won magic weapons to help him fight better or protective devices to keep him safe. As he gains experience from his adventures, he grows in power, strength, and skill—although the mechanics and terminology of this process vary greatly from one set of rules to another. Aside from keeping a running total of "experience points" from one adventure to another, you need not concern yourself much with this, since in DUNJONQUEST the computer will make the necessary adjustments to your character.

Ordinary role-playing games require a group of reasonably experienced players, an imaginative and knowledgeable referee/dunjonmaster willing to put in the tremendous amount of time necessary to construct a functioning fantasy world, and large chunks of playing time, since the usual game session lasts four to eight hours (although twenty-hour marathons are not unheard of). DUNJONQUEST solves those problems by offering an already created world with enough detail and variety for dozens of adventures. There is only a single character—*your* character—pitted against the denizens of the dunjon at any one time, but you can play for just as long or short a period as you like, and return whenever you feel like it. While there are greater practical limits to your actions than is usually the case in a non-computer RPG, there are still a large number of options to choose from.

Much of your time in the dunjon will be spent exploring the rooms, searching for treasure, or fighting the hostile denizens there who are reluctant both to relinquish their hoards and to allow any adventurer out of their clutches. While all monsters in the dunjon are basically hostile, they come in various sizes, shapes and degrees of nastiness. While one creature may go down from a single blow, another may take half-a-dozen and remain standing.

If you (and your character) are new to RPG adventuring, you should begin with the first level of the dunjon. Lower levels are progressively more dangerous, inhabited by deadlier monsters, and their typically more enticing treasures should be sought only after you have become more familiar with the system, and your character has acquired experience, good equipment, and perhaps some magical aids.

Any activity in the dunjon is potentially tiring, and fatigue is a nearly constant consideration. A young, healthy adventurer who is lightly armed and not loaded down with treasure may trot through the dunjon at a good pace without tiring much. A heavier load or a loss of blood caused by wounds would necessarily

reduce his pace—or force him to stop periodically to rest. If you go too slowly, some of the dunjon's hungrier inhabitants are more likely to come across you.

Combat, of course, is a frequent occurrence, and one of the central features of the DUNJONQUEST series is a combat system designed to mirror with some degree of fidelity the nature of sword-and-shield fighting. Hundreds of things might happen in a hand-to-hand battle: your weapon might break; you might slip in a puddle of blood or trip over a fallen body; a shield might splinter; you might put an arrow right into the eye socket of an otherwise nearly invulnerable beast. However, systems which attempt to allow for huge numbers of these possibilities are tedious at best and, because they almost necessarily overemphasize such unusual occurrences, are statistically as inaccurate as simpler systems. Historical research, a knowledge of various martial arts, and practical experience in the Society for Creative Anachronism (a group of medieval enthusiasts who get together in tournaments and similar affairs to bash each other about energetically with authentic imitations of the weaponry of the Middle Ages) have all gone into designing a system which, while simpler than some, is as accurate as any and far more authentic than most. Although you cannot, in DUNJONQUEST, succeed in chopping your own leg off (which a particularly clumsy person might in fact manage), a great many variables of equipment, strength, coordination, skill, practice, etc., are involved in determining the outcome of any particular battle. Fortunately, the procedure need not concern even a first-time player, since the computer is doing all the work.

It is, however, perhaps relevant to note that fighting for your life with a sword and shield is, naturally, even more strenuous than running. If you (which is to say, your character) are of average strength and are burdened down with heavy equipment—to say nothing of the sacks of treasure you're looking for—you may soon get so tired you can no longer defend yourself.

CHARACTERS AND EQUIPMENT

As in other role-playing games, in DUNJONQUEST the incredibly complex factors that make up the simplest human being have been abstracted into a few basic characteristics, rated numerically from a low of 3, through an average of 10 or 11, to a high of 18. The higher the number, the greater/higher/stronger is the attribute. A 90-lb. weakling might have a *Strength* of 6 or less, while the average football player would have a *Strength* of 14 or more. These numbers are typically obtained by rolling three dice; in this case, however, the computer generates them randomly.

There are six basic attributes—three physical and three mental—used in DUNJONQUEST to give a unique and distinctive character to a dunjon adventurer.

Strength, fairly obviously, is a determination of how physically strong your character is: how much weight (of treasure and equipment) he can carry, for instance. It also controls how heavy a weapon he can use and how much damage one of his blows will do to whomever (or whatever) he's fighting.

Constitution is a measure of health and endurance—general physical fitness. The higher the *Constitution*, the farther a character can run before collapsing, and the more wounds he can sustain before dying. Since the ability to move or fight without becoming exhausted is also largely responsible for keeping an adventurer alive, this is perhaps the single most important attribute.

Dexterity is a matter of reflexes, coordination, and even eyesight. Someone with high *Dexterity* has an edge in weapons use; he's more likely to hit what he's aiming at and is better at keeping his shield between an attacking weapon, claw, or mandible and his fragile self. Someone with a really low *Dexterity* might be so clumsy he would have trouble hitting a locked door without a running start.

Intelligence is reasonably self-explanatory, although in DUNJONQUEST it is limited to what might be termed left-brain intelligence: the ability to reason logically and to express oneself verbally. In many systems (including the one on which DUNJONQUEST is based), this is connected with the ability to work magic. In DUNJONQUEST the major function of *Intelligence* is to affect a character's ability to bargain with the innkeeper or to parley with monsters.

Intuition, the complement of *Intelligence*, is a measure of right-brain functions (real and hypothetical): spatial perception, getting an answer from "inadequate" data, an awareness of the spiritual or mystical aspects of the unverse, ESP, and luck. Someone with a high *Intuition* is more likely to detect secret doors, traps, and unpleasant surprises; with an exceptionally low *Intuition* a character might be doing well to find an open doorway without a signpost.

Ego measures mental toughness and willpower. A character with a strong *Ego* can more easily influence others (the innkeeper or monsters) and is more likely to fight fiercely despite his wounds ("when the going gets tough, the tough get going," as the saying goes). Someone with a weak *Ego* will not do as well when the tide of battle turns against him.

All three physical attributes may influence your choice of equipment, which, in DUNJONQUEST, includes five kinds of bladed weapons (swords), a bow and arrows, five types of armor, and two different sizes of shields. Generally, the bigger, heavier, and more expensive an item, the more effective it is, although heavier equipment is more tiring to wear/use/carry. A larger sword is naturally capable of doing more damage than a smaller one (though not every time), but it takes more strength to use; a character with a low *Strength* is restricted to the lighter weapons. The most powerful weapon, a greatsword, requires two hands and, consequently, cannot be used with a shield.

Because it is not fatiguing and is, at least until a monster gets within chomping range, the safest form of combat, firing arrows at a beastie from a distance is often desirable. However, arrows will only hit if the monster is on a straight line vertically or horizontally away from you, and a good sword blow may very likely do more damage. Trying to play Robin Hood while an unpleasant critter with claws and teeth is chewing on your arm is also dangerous, but distance shooting certainly saves wear and tear on the armor.

If you are hit/bit/struck, the armor you are wearing will protect you from some damage (the claw/bite/stinger has to penetrate a layer of leather or steel to get at the stuff that counts—your tender flesh); plate armor naturally provides much more protection than leather. Shields make it harder for you to be hit, although a particularly good strike/chomp may glance off the shield onto a more vulnerable area or may even (if the monster is big enough and sufficiently hungry) take a chunk out of the shield, the armored sleeve, and your (character's) body. A large shield is, obviously, a bigger barrier to such incursions than a smaller one, but in the hands of a character with high *Dexterity* a small shield may be nearly as effective.

CHARACTERS FROM OTHER GAMES

If you have played other RPGs and wish to bring one of your favorite characters from another game into the dunjon, you are welcome to do so; instead of having the innkeeper create a new character for you, enter the attributes of your old one. (Note, however, that these must be within DUNJONQUEST's "human" range of 3-18.) Depending on the game system you are used to using, you can substitute Intuition for Wisdom, Luck, or Power, and Ego for Charisma; while these are not exact correspondences, this is the easiest method of "translation."

If you are bringing in "high-level" characters, you should be aware of certain important differences between DUNJONQUEST and other systems. Neither attributes nor "hit points" are raised wholesale with increases in experience. A 10th-level fighter is formidable but not a Sherman tank. Also, the limits of a microcomputer-based system do not yet permit the use of all the different sorts of magic items you may have picked up in other games.

If you wish to buy things from the innkeeper, you should note that DUNJONQUEST is on the silver standard. If you are used to playing on a gold standard, please alter your gold pieces to silver and your silver to copper. (You may reverse the process if you wish to take DUNJONQUEST treasure back into your usual game world.)

The upper levels of *The Temple of Apshai* are appropriate for 1st-3rd level characters, while the lower levels are more suited to 4th-6th level characters. Being essentially an introductory dunjon, *Apshai* is not designed for still higher level characters, although even they may find an occasional challenge within.

We invite you to project yourself into the labyrinth. See and touch the treasures, hear and smell the creatures that inhabit the place. Discover for yourself the fantasy world of Apshai!



How To Play

It's easy to learn to play DUNJONQUEST. Since the rules of the game are actually programmed into the computer's memory, there is very little you need to know to play the game. There are, however, a few basic things you should be familiar with to make the best decisions during play. The following paragraphs describe the use of the INNKEEPER and DUNJONMASTER segments of the game system, the commands for controlling your character, gaining experience, evaluating treasure, and resurrecting a character who dies. The final section describes what to expect from the monsters inhabiting the dungeon. The specific monsters are described in more detail in the Monsters of Apshai section. You will find that all of this becomes very clear when you play the game.

THE INNKEEPER

The INNKEEPER creates a character—your playing piece for the game. This simply involves answering yea or nay to a series of questions put to you by the INNKEEPER.

Generating a Character

As you enter the Inn, the INNKEEPER greets you and asks if he should create a character for you. For your first game you'll probably want the INNKEEPER to create one for you, so you would want to answer YEA to his question. In later forays into the dungeon you may want to enter in characters created in other fantasy role-playing games, or you may want to reuse a previously generated character (see EXPERIENCE). You may take the same character into the dungeon as often as you like, or until the character dies (see ON DEATH AND DYING).

If you have answered YEA, the INNKEEPER generates a character randomly and displays its attributes on the screen. For example:

```
INTELLIGENCE          10
INTUITION              7
EGO                    9
STRENGTH              14
CONSTITUTION          11
DEXTERITY              9
THOU HAST 125 PIECES OF SILVER
CHARACTER NAME?
```

Once you have decided on a name for yourself, all of the above information should be written down so that you can reuse it at a later date.

Silver pieces are your spending money for the supplies you need in the dungeon. The INNKEEPER will keep track for you of how many silver pieces you spend *until* you enter the dungeon. At that point, the INNKEEPER forgets, so you should make a note of how many you have left after you have purchased your equipment.

Purchasing Equipment

The INNKEEPER will query you for purchases of swords, shields, armor, a bow, arrows, and healing salves. For each of the first three categories, several items are listed in the order of their effectiveness, with the first item being the least effective. For example, under armor the INNKEEPER displays the following list:

TYPE	WEIGHT	OFFERED PRICE
LEATHER	9	30
RING MAIL	22	100
CHAIN MAIL	31	150
PARTIAL PLATE	47	250
FULL PLATE	63	1000

Leather armor is the least effective type and full plate is the best. It is also true that the more effective types of weapons and armor weigh more, which has an effect on the amount of fatigue you expend (see FATIGUE).

Bargaining for Your Equipment

Appearing next to each item for sale is an "offered price." You can bargain with the INNKEEPER to buy an item for less by entering a number less than the suggested price. You can, however, only purchase those items listed. Any other items, such as magic weapons, magic armor, and, alas, more money, have to be found in the dungeon.

Levels of Play

There are two ways in which you can control the level of difficulty of the game. The first is by choosing the dungeon level (1 through 4). These are arranged by relative difficulty with the first level being the least difficult.

You may also choose from among three monster speeds: slow, medium or fast. This speed controls the amount of time you have to react to an encounter with a monster. Depending on the speed you choose, a monster will allow you a certain fixed amount of time to choose your course of action before it attacks you. However, once you execute a command, the monster will immediately take its move whether or not you've used up your time allocation for the turn. Now get ready to tackle the monsters.

THE DUNJONMASTER

Entering and Exiting the Dungeon

When you first enter the dungeon, you will be just inside the door of the first room on that level. You will always enter a level of the dungeon at the same place.

From that point on, you are free to roam about on the level as you please. To leave the dungeon or to move to a different level, you must first exit the dungeon, then re-enter at the entrance to the next level. Each of the four levels of the dungeon are described in detail in the Chambers of the Dunjon section.

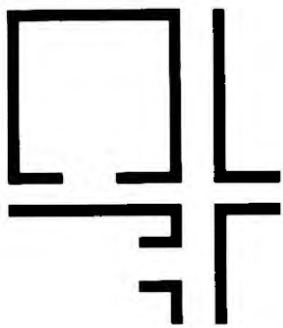
The Display

The DUNJONMASTER both draws a map of a portion of the dungeon and displays your status, including the number of the room you are currently in, your physical condition, and how much weight you are currently carrying. Part of the display is reserved for reporting messages that are of immediate importance to you (see Figure 1). There are a number of possible messages, and more than one of these may appear at the same time. These messages are self-explanatory during play, but a few are included in Figure 1 as an example. The circled numbers in the figure correspond to the descriptions under the sample display.

COMMANDS

Altogether there are 18 commands available to you for maneuvering your character through the dungeon. These commands are discussed under three major headings: movement, special, and attack commands. Tables 1 through 3 summarize these commands and their meanings, and each is described in the following paragraphs. Note that none of the commands in Tables 1 through 3 should be followed by a carriage return. Type only the appropriate key.

Figure 1.
Sample Display



① **ROOM NO. 52**
② **WOUNDS: 100%**
③ **FATIGUE: 100%**
④ **WGT: 42 LBS**
⑤ **MONSTER SLAIN!**
⑥ **CRUNCH!**
SHIELD HIT!
⑦ **ARROWS: 23**
MAG AR: 3
⑧ **ANT MAN**
⑨ **TOTAL SLAIN: 21**

KEY DESCRIPTION

① This number is the number of the room you are currently in. Passageways are also assigned room numbers.

② Shows that, at the moment, you are not wounded. See ON DEATH AND DYING.

③ Shows that you have all of your endurance available. See FATIGUE.

④ Shows how much weight you are carrying.

⑤ Lines ⑤, ⑥, and ⑧ only appear when appropriate. Line ⑤ shows that you killed the monster you last fought with.

⑥ These two messages show how you fared during the last round of combat. The first line shows that you hit the monster while the second shows that he hit your shield. Again the specific messages vary with the situation. Unless you are in combat, there will be no message here.

⑦ Shows how many normal and magic arrows you have left (see Attacking with Bow).

⑧ Shows the name of the monster currently in contact with you. The name shown depends on the monster type present.

⑨ Shows the total number of monsters you have slain in this foray.

Table 1. Movement Commands

What You Enter	Meaning
#0 to 9	Move forward 0 to 9 feet
R	Turn right
L	Turn left
V	Turn around (volte-face)

Table 2. Special Commands

What You Enter	Meaning
O	Open door
E	Examine wall for secret door
S	Search for traps
G	Grab treasure
D	Drop treasure—followed by message DROP SOME—enter the *two digit number* of the treasure you want to drop
Q	Hearken (query)
!	Speak with monster
H	Apply one healing salve
Y	Drink a healing potion

Table 3. Attack Commands

What You Enter	Meaning
A	Normal attack
T	Thrust
P	Parry
F	Fire a normal arrow
M	Fire a magic arrow

Movement

There are four commands that allow you to move from one spot to another (see Table 1). During a turn you may move up to nine feet. Moving forward always takes one full turn, regardless of how *far* you move. The distance just indicates the speed you move at. You may also turn to the right or left, or turn around. Since *turning* does not take any time, you may combine it with your forward movement for one turn.

To move out of the space you are in, you must move forward. Therefore, for example, to take two steps backward, you must first turn around, then move two feet forward. On the next turn you may turn about again.

Note that to move, you must enter a whole number from 0 to 9. You *cannot* use fractions or decimals. Do not enter a "+" in front of the number and do not type 09. Type only the number itself: 9.

It is also important to remember that (although the actual speed varies) moving at maximum speed makes you tired (see FATIGUE). You should not need to run for more than a few turns at a time since a monster will never follow you out of a room. (Of course, if there's a monster in the next room . . .)

Special Commands

The nine special commands vary from healing yourself to attempting to talk to a monster. Each of these commands is summarized in Table 2 and described in the following paragraphs.

Opening Doors. One thing that you'll be doing a lot in the dungeon is opening doors. Nearly every room has at least one (see also Secret Doors). To go through it, you must first open it. Go up to within one foot of the door and face it. You can then open it by typing the letter O (no carriage return needed). The door will then open (showing the next room if there is space on the display to do so) and you can move through it.

Once you open a door, it will stay open until you "reset" that level. That is, if you go on to a different level of the dungeon and then return to the current level, or if you turn off the computer for a while, that level will reset, and all doors will reclose until the next time you open them. You can return to the Inn without resetting the level.

Secret Doors. Secret doors work similarly to regular doors, except since they are hidden from view, you must first search for them using the E command (see Table 2). You must be facing the wall you want to examine, but you do not have to be near the wall. For example, you could systematically search for secret doors by turning to face each wall in turn while standing in the middle of a room.

Whenever you search for and find a secret door, the message:

A SECRET DOOR!

flashes on the screen and the location becomes visible. You may then position yourself and open the door normally using the O command.

There is a chance that you will miss a secret door, so you may want to double check just to be sure. Don't be too surprised either if you find that after going through a secret door, you have trouble finding it again. Perhaps a passing monster has come by and closed it.

Traps. A trap may come in any one of a number of forms ranging from darts that spring out from a treasure chest to a pit in the floor of the room. They can be anywhere in a room, but a room does not have to be trapped. You can search

for a trap using the S command described in Table 2. As with secret doors, it is possible to miss a trap, but again, you can search all you want. When you search for and find a trap, its location becomes obvious and you can usually avoid it by going around it or leaping over it. To leap over a trap, you only need to avoid stopping too near it. For example, if you know a trap is three feet directly in front of you, you can avoid it by moving six or more feet forward.

Finding Treasure. All treasures in the dungeon are described in the Treasures of Apshai section. To find out what kind of treasure is in a particular room, you must first move to within one foot and grab it. (Before doing so, it may be wise to search for traps.) This is done by typing the letter G. The DUNJONMASTER then displays the number of that treasure which can be referenced to the Treasures of Apshai section. The DUNJONMASTER keeps track of all of your treasure for you and lists each at the end of your adventure, back at the Inn (refer to EVALUATING TREASURE).

Note that if you find a sword in the dungeon, you *must* leave behind your old sword before you can use the new one. Swords are jealous of their possessor's attentions! You always have the option of ignoring the new sword and keeping your old one.

Magical Treasures. Some of the treasures in the dungeon are magical in nature. These items have special properties, which are sometimes lost when the item is removed from the dungeon. For example, you might be fortunate enough to find a ring that helps shield you from attack. But if you should take that ring out of the dungeon and then return with it later (i.e., you turn off the computer), that ring would no longer help you because its magical powers would be gone. On the other hand, a sword would most likely retain its magical properties after you leave the dungeon.

Dropping Treasure. If you should decide after picking up a treasure that you don't want it, you can put it down again at any time by typing the letter D, and then entering the number of the treasure you want to drop (see Table 2). When dropping treasure, the number *must* contain two digits. For example, to drop treasure number 1, you would enter: 01. To drop treasure number 19, you would type: 19. Note that you cannot drop treasures that you do not have.

Hearken. All characters visiting the dungeon have special listening powers. By typing the letter Q (see Table 2) you can sense the presence of another creature in the next room, even on the other side of a wall or closed door. This command only works if you are facing the wall or door you want to listen at. It is similar to the find traps and secret door commands in that there is a percentage chance you will not hear anything, even if there really is a monster lurking in wait for you. When this command is used the DUNJONMASTER tells you that you found NOTHING or the name of the lurking creature.

Speaking with Monsters. Speaking with monsters is another ability you have as a traveller in the dungeon. The command (see Table 2 again) gives you a chance to avoid fighting with a monster. If the monster is in a good mood when you speak to it, it will tell you to pass by and leave any treasure it is guarding untouched. However, if you then attack it or disturb the treasure, the monster will pursue you. But beware! Some monsters hate all adventurers!

Healing. There are two items you may use to heal your wounds: salves and potions. Either of these may be taken at any time, including during combat. However, the monster would then get a free swing. You can rest while you are healing yourself.

Salves. Each salve, purchasable from the INNKEEPER, will heal some of the wounds you have taken. This percentage will vary from time to time. The DUNJONMASTER keeps track of how many you have, and, upon applying one (by typing the letter H) automatically adjusts the count remaining. You can see the change on the WOUNDS portion of the display. If you attempt to use more salves than you have available, the DUNJONMASTER will display the message:

NONE LEFT

Potions. These valuable items work the same way as salves, except potions are more powerful and heal a larger percentage of your wounds. Potions must be found as treasure and cannot be purchased from the INNKEEPER. To execute this command, type the letter Y.

Attack Commands

There are five types of attacks to choose from during a given turn: normal attack, thrust, parry, fire a normal arrow, and fire a magic arrow (see Table 3). As always, none of these commands should be followed with a carriage return.

Attacking with Sword. To attack with sword, you do not have to be facing the monster, but you do have to be close. If you try to attack when you are not within range, the DUNJONMASTER will display the message:

TOO FAR TO HIT

and you will instead rest while the monster charges you.

A normal attack is a simple swing of the sword, whereas a thrust is an all out attack. A thrust increases your chances to hit and damage the monster, but it also makes it easier for the monster to hit you. A thrust also costs substantially more in fatigue. For a normal attack, type the letter A; for a thrust, type T.

A parry helps shield you against the monster's attack while conserving fatigue, but it makes it more difficult for you to hit the monster. Parrying allows you to rest without letting your guard down. A parry is executed using the P command.

Attacking with Bow. When attacking with a bow, you must be facing the monster (and the further away the better, since he cannot hurt you unless he is within the melee distance). If you try to fire an arrow while the monster is within striking range of you, it becomes much easier for the monster to hit you (you cannot fend off his attack).

Both normal and magic arrows are good long range weapons; however, a magic arrow is more likely to hit its target and it does more damage. Magic arrows can only be found in the dungeon, since no one who has them is likely to sell them.

Firing either type of arrow generally allows you to regain spent fatigue.

To fire a normal arrow, type the letter F. To fire a magic arrow (assuming you have one) type the letter M.

FATIGUE

Expending Fatigue

Your fatigue rating simply determines how much energy you have at any given time. Exceptional exertion results in spent fatigue, but what constitutes exceptional exertion and how much fatigue you expend depends on your character. Walking normally and firing arrows generally allow you to regain fatigue. Activities such as running, fighting, and carrying heavy loads all cost varying amounts of energy.

The amount of energy you expend for any activity is also affected by the wounds you have taken. The more wounded you are, the more it costs you in fatigue to perform an activity.

If you use up more fatigue than you have (if a negative number is displayed for FATIGUE), you fall on the floor and pant. You will not be allowed to attack or move until you have recovered (that is, until a positive number is displayed).

The DUNJONMASTER keeps track of and displays for you the amount of energy you have left. Therefore, if the display reads:

FATIGUE: 100%

you have all of your energy available.

Regaining Spent Fatigue

While you cannot accumulate more energy than you started with, you can regain previously spent energy in a variety of ways. The fastest way is to stop your movement altogether (although this may be dangerous). You can also regain it while firing an arrow or simply walking more slowly. Executing any of the special commands also allows you to gain back fatigue. Each time you rest, however, you have a chance of meeting a wandering monster (see MONSTERS).

EXPERIENCE

Each time that you successfully venture into the dungeon you acquire experience points, which basically means you become a better and more powerful adventurer. This number is determined for you by the DUNJONMASTER and is based on what you accomplish while in the dungeon. Essentially, as you gain experience, you become able to handle more difficult situations.

More specifically, you will notice improvements in your character. These improvements come in "jumps" and may not be immediately obvious. One improvement is that it becomes easier for you to hit a monster and more difficult for the monster to hit you.

Once the program is loaded, it keeps track of your experience points on a cumulative basis. That is, if you return to the Inn to purchase more supplies, the DUNJONMASTER remembers how many experience points you earned on that adventure and adds it to the experience you get on the next adventure. The DUNJONMASTER will continue to do this until you turn off the computer or until you generate a new character. At that point it forgets all of your experience. If you intend to keep a character for use in future sessions, you should make a note of the final number of experience points before you turn off the computer. This number can be re-entered at the beginning of a new session and the DUNJONMASTER will add any new experience to that number.

EVALUATING TREASURE

Once you are safely back at the Inn, the INNKEEPER lists all of the treasure you found during the adventure. From there you must determine the value of each item using the treasure key in the Treasures of Apshai section and add them together along with any money you had previously. If you intend to keep your character for use in future sessions, you should make a note of the total so that

you can re-enter it at a later time. Likewise, you should make a record of all of your possessions, including the number of normal and magic arrows you have left, the type of armor and weapons you have, etc. Also note any changes in your attributes, since these are permanent and must carry over from adventure to adventure.

ON DEATH AND DYING

Wounds

Any time a monster attacks you, there is a chance (depending on the type of armor you are wearing) that it will penetrate your armor and wound you. The DUNJONMASTER keeps track of and displays how much damage you have taken on a percentage basis. The number displayed next to WOUNDS is always the percentage that you have *left*. For example, if the display reads:

WOUNDS: 90%

you are still relatively healthy because only 10% of you has been wounded.

You may heal yourself at any time with either a salve or a potion (see Healing). You can continue to function normally until you reach 0% or less (*except* that your fatigue expenditure increases). At that point you are dead. *However*, there is a chance you can be "raised from the dead." The following paragraphs explain this phenomenon in more detail.

Getting Yourself Resurrected

If after all that hard work you should find yourself dead, don't panic. All may not yet be lost. After all, you are not the only adventurer in the dungeon and some kind soul, having stumbled across your body lying on the floor, may drag you out to safety and see to it that you are resurrected. Of course, for having gone to all the trouble, he would most likely want something in return as a thank you.

If you should die, you may simply be eaten by a wandering monster. This is the worst case. You may also be found by one of three characters: a dwarf, a wizard, or a cleric, all of whom will ask for some type of payment. The DUNJONMASTER tells you immediately which of the four cases has occurred.

Monsters. If you are found by a monster, your character and all its possessions will be eaten. Fresh adventurer is considered to be a delicacy by the monsters inhabiting the dungeon.

The Dwarf. The second worst case is to be found by Olias the Dwarf. While he will not eat you, he will take all your money, including any gems and jewels, and any magical items you might have. This includes magic swords, armor, and arrows. You will be alive, but you will be very poor.

The Magic-User. Lowenthal the wizard is only slightly easier to please than Olias. In return for your life, he will take any special magical items you might have, leaving you with your cash, gems, jewels, weapons, and armor.

The Cleric. The fortunate ones will be found by Benedic the wandering priest. This kind soul (if he can find his way out of the dungeon), after resurrecting you will simply ask that you make a donation to his sect after you get back to the Inn.

MONSTERS

Although a complete description of the types of monsters in the dungeon is contained in the Monsters of Apshai section, it is helpful to know that monsters can be either fixed or wandering. With a fixed monster, each time you read in a level of the dungeon, that monster (and all other items) reappears exactly where it was previously. These monsters are normally there to guard a particular treasure. A wandering monster is generated randomly by the DUNJONMASTER and may appear anywhere at any time on the appropriate level. You do not have to fear running into the most powerful monsters on the first level of the dungeon. Some discretion is used in generating them and only first level monsters are generated for the first level of the dungeon. Don't be surprised though, if you find what first appears to be the same monster on more than one level and then discover it to be tougher than you remembered.

Neither fixed nor wandering monsters ever follow you out of a room, but unless you kill a monster, it will be waiting for you when you go back into that room.



The Adventures of Brian Hammerhand

PROLOGUE

Landfall at last!

Don't get me wrong, now, chum. Shipboard life can be enjoyable. You meet a lot of interesting people—thieves, exiles, fugitives, and the like—most of them as willing as I to gamble a week's wages on a cast of the bones. And so far as I can tell, being swallowed by a sea serpent can't be much different from being chewed up by any of the foul creatures on Geb's good earth. It's just that I'm infantry born and bred, and you can't ground your spear against a charge at sea. Besides, this leather armor may float all right, but it wouldn't stop a wasp sting, much less a pirate's arrow.

Staggering down the gangway—my legs yet unaccustomed to treading a stable surface—my ers were assaulted by raucous mixture of music and shouting carried downwind from the only tavern in evidence. Our port of call was a poor excuse for a hamlet, it appeared, but at least it didn't pitch and yaw every time the gods of the sea got playful.

When I moved closer, I saw an inscription on a worm-eaten piece of planking hanging above the open doorway: *The Wallowing Whale Tavern*. From within the shabby, red clay building at odd intervals bellows of "Ale! Ale!" rose above the din. With the luck of the dice running against me lately, I was just about down to my last copper. Still, I was thirsty, and my purse would get no fatter without help. Shrugging, I went in to see what passed for a drink in this forgotten armpit of the continent.

As I expected, the place was no better inside than out. Half-barrels served as tables, and the seating ranged from milking stools to shipping crates to the red clay floor itself. Nestling into the red powder at a table occupied by an unconscious seaman, I peered through the gloom and smoke for the serving wench. I spied her slowly wending her way through the press, and staggering under the weight of two over-full serving trays. Comely once, I guessed, she now looked as run down as the tavern itself.

As the wench neared my table, I cried, "Ale!" My voice, loud enough to be heard, was echoed by a moan from my unconscious companion. flipping one of my last copper pieces down her bodice, I reached for the only clay mug with no flies on its rim.

I was intercepted in mid-reach by a massively thewed arm thrust toward the tray by a giant of a man sitting at a nearby table. In his haste, the fellow succeeded only in upsetting the tray, showering us both with ale. Cursing the clumsiness of the serving girl, he leaped to his feet and struck her. Bone yielded with a snap, and her arm hung limp. A drop of blood welled where her teeth held her lip, but she made no outcry.

"Geb's beard," I swore grimly, as he still berated her. "Wouldst care to try that with one less frail, chum?"

As all eyes turned to me, I studied my opponent briefly ere he lunged. I saw no promise in assaulting either the huge hairy chest or the treestump hairy legs, so I ducked under his outstretched hairy arms and smashed my gauntletted fist into the side of his snarling, hairy face as he went past. His momentum carried him over my table and head first into the wall. The old building shook. He bounced halfway back to his feet before sliding slowly down to rest cheek to cheek with the drunken sailor, who greeted him with a belch.

"Anyone else?" I asked the crowd. There was a deal of talking, but none stepped forth. "Not against a man with a hammer for a hand," one muttered.

I bent down and tugged loose a heavy purse from the hairy man's belt. Turning, I flipped it toward the serving maid's good hand. "Take a holiday," I suggested, as she caught it. She nodded, still without speaking, and I took myself off before the fellow's friends – if he had any – could gather their courage.

I was walking toward the docks, half regretting giving away what felt like a goodly sum when my own purse was near empty, when I heard footsteps behind. In a heartbeat I was flattened out behind a building, my dagger in my hand. The wisp of a lad who turned the corner jumped when he saw me waiting. He looked as harmless as a heifer, but I growled, "Well?"

Eying the scowl on my face and my naked blade, he suddenly burst out, "Yawannagitrich?"

"Geb's beard," I muttered, sheathing my dagger. "Who doesn't?"

As we strode off down a dirt lane, he elaborated on his proposition. I was silent until we stood before the gate to a well-kept yard fronting a small, wooden shack. "We're there," said the lad.

After a time, I shrugged and give him my last two copper pieces, It was little enough, and, if the tale be true, I wouldn't miss it. If not, I'd take it out of his hide, if need be – and he knew it. I left him then and strode up to the house of Merlis, a mage of little account (so said the boy) and what passed for the wise man of the village now that priests of Geb stayed away. It was Merlis who told me the rest....

THE LEGEND OF THE RUINS OF APSHAI

For more generations than any man now living could count, this entire corner of the continent was devoted to the worship of Geb, god of the earth. Into the area came worshippers of Apshai, the insect god, who claimed knowledge far in advance of that possessed by the followers of Geb. However, it was widely known that this knowledge came from dark and sorcerous practices, and the Gebite priests, fearing the results of their grisly rites, led their people to drive the outlanders from the village.

Fleeing south, the Apshaians were shortly halted by a vast, uncrossable swamp. Unable to return to the Gebite village, and unwilling to essay the perils of the swamp ahead, the high priest of Apshai prayed to his patron for guidance.

Scarcely had he begun his devotions when he was interrupted by the intrusion of a young girl who said that her brother had fallen into a pit and did not answer her calls. Although the priest was wrapped in his own concerns, he did direct some of the others to search for the youth, but they returned at nightfall, defeated, convinced the pit must be bottomless. Nor had Apshai seemed to respond to the priest's prayers.

Then, shortly after dawn the following morning, the boy wandered into the pilgrim camp, cut and contused, but without serious injury. Not only had the lad returned safely, but Apshai seemed to have used him to give the solution to his people's plight.

The pit may indeed have been bottomless, but the boy had landed on a shelf not too far below the surface, unconscious. He had come to after nightfall and had wandered in the dark through a series of caves, eventually coming upon a larger cavern with a salt-water beach. There he had collapsed to the sand, too weary to continue. He awakened to a light touch only to see a six-foot-long ant towering over him. Despite his beliefs, he fled this manifestation into the water.

As his swimming brought him nearer to the furthest wall of the cavern, he noticed the water had assumed a greener hue. Beneath him a glow spread into the murky depths within the cavern. He dove and swam into the brightness.

When he surfaced, drawing in great lungsful of fresh sea air, he rejoiced in the restoring warmth of the sun. As he climbed the rocky face of the overlooking coastal bluff, he noticed that the water was receding. The clump of red seaweed which had caressed him as he swam out of the cavern was now hanging limp from the cliff face.

The boy led his people back to the spot. Behind the drape of seaweed, they discovered a narrow cleft in the rock. They had found their new home.

In the caves beneath the coastal bluff, the Apshaians set to planting the strange crops they knew would flourish in the underground environment. They hewed out new passages and reaped the harvest of gems and gold they found in their new cavern kingdom. They prospered, and their numbers swelled. The power of Apshai grew in the land. Finally, they were even accepted by the Gebite priests, who were won over by the tribute of gems and incense sent to them every year.

The Gebite people, however, grew sorely fretful. While none knew the details of the dread Apshai rites, dark rumors abounded, and every year young people disappeared. The priests of Geb, well satisfied with their new wealth, ignored their pleas, for nothing could be proven. By themselves, the people prayed for three years while the temple of Apshai was constructed within the cavern by the sea. They prayed for two years more while a plague of insects from the swamp beset them. They prayed for five years more, while the priests of Geb continued to burn Apshaian incense moss during the Gebite rites, even though crops failed and animals were barren.

Finally, the people's prayers were answered.

One morning, as the priests began their regular devotions, the earth trembled beneath them, and a deafening roar was heard throughout the land. Stumbling out of their tottering temple, the shaken priests were greeted by the tumbled ruins of what had once been their town. Following the cries of the villagers, they hurried to

the shore and ran up the beach toward the coastal bluff. When they reached the entrance in the cliff face, a thin streamer of dust was filtering from within. They peered in and, where the mighty temple of Apshai had stood against the far wall, they now saw only a vast slide of fresh earth.

Over the years, the village was rebuilt, and the Gebite priests renewed their power over the common folk. For many years the caverns remained seldom visited and always undisturbed. Generations passed, and memories faded into legend.

Then, during the reign of high priest Nemdal Geb, a movement was begun to excavate the old temple in search of the legendary gems and gold of the Apshaians. A noted engineer was hired, and first the ancient temple and then the ancient passages, one by one, were cleared. The underground gardens, with their strange, sunless growths, were rediscovered, as were the shops and, finally, the mines of the Apshaians. Nemdal Geb decided to continue the excavation in hopes of recovering the lost knowledge of the Apshaians. This proved to be an ill-fated decision indeed.

Shortly after the fourth passage was cleared, work parties began to disappear. Soon no one would enter the fourth passage, and eventually the other passages and the temple cavern itself became unsafe. Commerce dwindled, and the population waned. The town was again facing disaster. In response to the people's outcries, Nemdal Geb led the other priests of Geb and the strongest warriors of the town in a quest to end forever the curse of Apshai. They entered the fourth passage, and none returned.

EPILOGUE

"And now, my friend," Merlis continued, "only the bravest or most foolhardy dare enter the cavern under the coastal bluff when the tide is at its ebb, and few of them return. Those who do grow in legend to proportions men of mere flesh and blood could never hope to realize. My friend, this village is dying, and its people with it. Soon the last will fall to the curse of Apshai, and only the doers of great deeds shall be remembered." He turned his gaze to me. "Dare you join them in search of the lost wealth still, if the legends speak true, hidden there?"

"Geb's beard," I murmured....

The Monsters of Apshai

Antmen—These creatures look like six foot long ants walking upright on their hindmost legs with the other four legs free for manipulation. There are significant differences between the classes of antmen but unfortunately these differences are only discernible to other antmen. They attack with their mandibles and sometimes with their forelegs as well.

Carrion Beasts—These creatures resemble squids equipped with spindly legs. They generally have six tentacles with which they maul and crush their prey. Their bodies are covered with a thin but hard carapace and they are able to travel along walls and ceilings.

Centipedes—This represents a nest of the little buggers such as might take up residence under a chest or in some remote crevice. Their bites are mildly poisonous.

Ghouls—are misshapen creatures with longer than normal arms, wicked claws, and a mouthful of razor sharp fangs which they ably employ to crack the bones of their prey. They have tough hide and stand about seven feet tall. They are said to eat the soul of their prey as it exits the dying body.

Giant Amoeba—This creature is a mass of gray protoplasm which has a strong solvent effect on living flesh. They range from six to ten feet in diameter.

Giant Ants—These huge insects are four to six feet long and travel quickly on their six legs. They attack their prey with their large mandibles. They are entirely encased in a hard shell.

Giant Bombadier Beetles—are about three feet in diameter and fly around on a pair of glossy wings. They can generate a good speed on their little wings and attack their prey in bowling rushes.

Giant Fire Beetles—These melon sized creatures are copper red beetles which are capable of generating tremendous heat within their bodies with which they attack their prey. They have a thin shell but move about very quickly on the wing.

Giant Leeches—A disgusting rubbery grey, these are two or three feet long. They travel about on a trail of slime and drain their prey of body fluids with their sucker mouths.

Giant Mosquitos— have a three or four foot wingspan and maneuver their slender bodies about rapidly through the air. They insert their proboscises into their prey and drain the body fluids.

Giant Rats— are four feet tall at the shoulder and have nasty teeth. They are dirty creatures and are recognizable by their musky smell.

Giant Spiders—look like a tarantula-black widow hybrid with a hairy black body and black and red banded legs. They are reputed to be quite poisonous as one might expect from the four or five foot size.

Giant Termites— are two to three feet long and move about on flimsy wings. They have soft shells and are brown in color.

Giant Ticks—are foot long ticks and are dark brown or black in color. They are hard shelled and leap about on their strong hindmost legs. They drain body fluids with their proboscises.

Giant Wasps—are three or four feet in length and their thorax is tipped by a paralyzing stinger. They are very mobile and will attempt to sting their prey into submission before burying their prize for future consumption.

Jellies— are formless masses of translucent jelly about three feet high and six or eight feet across; their touch dissolves flesh. They have no socially redeeming value.

Skeletal Bats— These feral creatures are bare skeletons of bats with red ember-like eyes. They have wingspans of two or three feet and will attempt to bite their prey with their sharp fangs.

Skeletons— are the animated skeletons of men which now stalk the underground passages in search of victims. They are said to devour the soul of their victim as it exits the dying body.

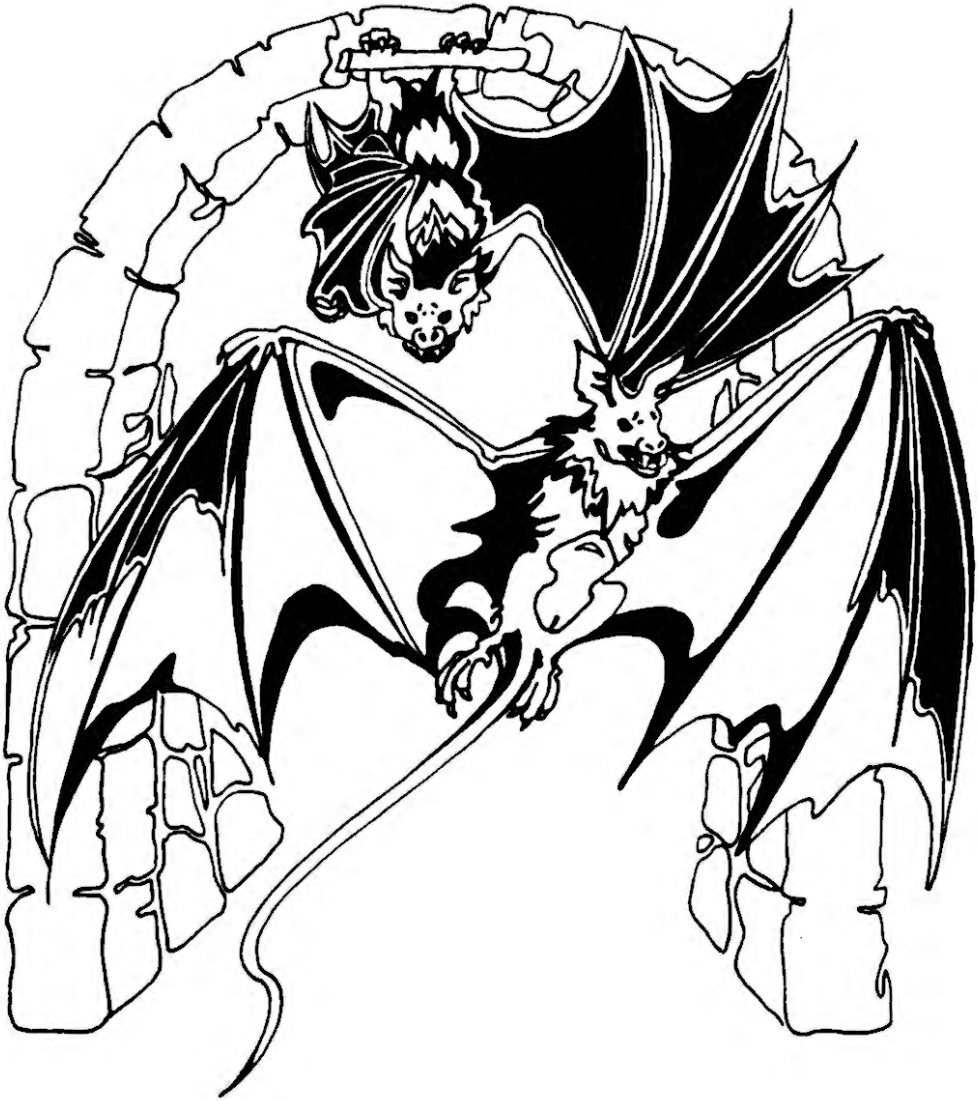
Spiders— This represents a whole nest of small spiders. These little killers are coal black and have white eyes. They inhabit small dark spaces such as the insides of chests.

Swamp Rats— are two to three feet long and are famed for their ravenous appetites. They will fearlessly attack anything that moves or has a strong smell and they eat anything they can swallow. They come in your choice of decorator colors.

Vampire Bats— These creatures inhabit the darker recesses of the dungeon. They are generally black and have wingspans around three feet. They bite their victims with their razor sharp fangs and drink the blood which flows from the wound.

Wraiths—These ghostly creatures appear as skeletal figures garbed in hooded frocks. Their eyes are fiery points of light within their cowls. They move effortlessly about leaving no trace of their passing and are capable of passing through solid matter at will. Many have died under the chill touch of their bony hands.

Zombies— These creatures are animated corpses which stalk the dark passages in search of prey. They sometimes utilize weapons garnered from their prior victims. They too are said to devour the souls of their victims as these exit the dying bodies.



The Traps of Apshai

LEVEL ONE

LILY TRAP – The lilies give off a cloud of fine powder which causes severe swelling in your throat.

NEEDLE TRAP — A needle springs from the lock in the immediate vicinity of your hand.

PIT TRAP — A ten foot pit opens beneath your feet.

SPEAR TRAP — A spear thrusts out of the cabinet as it is opened and then retracts.

MOLD TRAP — The yellow mold on the floor gives off a cloud of spores as it is stepped on. These spores cause a severe coughing fit.

LEVEL TWO

CEILING TRAP — A steel blade descends from the ceiling, sweeps down the corridor in a long arc and then retracts.

NEEDLE TRAP — A needle springs from the lock very near to your hand.

PIT TRAP — A ten foot pit with pointy spikes in the bottom opens beneath your feet.

SPEAR TRAP — A spear thrusts out of the wall and then retracts.

X-BOW TRAP — A crossbow quarrel fires from the wall opposite the door as you enter the room.

LEVEL THREE

CAVE IN TRAP — There are no traps per se in the Apshaian mines. One never knows, however, when a rock might loose itself and cause severe damage to those unfortunate enough to be standing below. For this reason it is highly recommended that all visitors wear helmets while wandering through the ancient caverns.

LEVEL FOUR

LILY TRAP — When you disturb the chest you reveal some lilies which give off a cloud of fine powder that causes a severe swelling in your throat.

DAGGER TRAP — As you examine the cabinet a stiletto with a dark stain near the tip thrusts itself toward you and then retracts.

FLAME TRAP — A jet of flame roars out from the wall above the chest as you disturb the contents.

PIT TRAP — A twenty foot pit with a bed of spikes at the bottom opens beneath your feet. Still alive? Rough footholds have been dug in the earthen side of the pit.

SPEAR TRAP — Three spears thrust out of the wall at waist level and then retract.

The Treasures of Apshai

LEVEL ONE

T01—Several of *the lilies** can be reached. A vague memory of the healing properties of some Apshaian flowers prompts you to pluck them for later perusal.

T02—The delicate fragrance of the moss prompts you to place a sample in your pack for later investigation (see Incense Moss*).

T03—Any plant that glows in the dark must be worth something to someone so you bag some (see Phosphorescent Algae*).

T04—Upon closer examination the shield is revealed to contain slivers of mithril, the hallmark of magical arms and armor.

T05—The aroma of the plant overcomes your better judgement and you taste a bit of it. It is delicious and builds strong bodies twelve ways (see Food Algae*).

T06—Having enough to worry about at present you forego sampling the *mushrooms** for the time being and take some of each type for future examination.

T07—Having spent some time up and down the coast you know of several varieties of useful seaweed so you take some along (see Kelp*).

T08—In a pocket of the deceased you find four gold pieces.

T09—The arrows all have silver points (see Silver Arrows*).

T10—Resting in the dirt are five *small diamonds**.

T11—Eight *small diamonds** lay in the dirt.

T12—Four *small diamonds** rest in the earth.

T13—Laying in the dirt are seven *small diamonds**.

T14—The arrows have silver points (see Silver Arrows*).

T15—The sword has mithril worked into the blade, the hallmark of magical arms and armor. There are also two gold pieces on the body.

T16—Inside the cabinet you find five arrows with mithril worked into the points.

T17—This much copper has got to be valuable so you slip the ingot into your sack (see Copper Ingot*).

T18—Inside the box you find two hundred silver pieces and a *diamond ring**.

T20—Nothing of value.

* See Master Treasure Key

LEVEL TWO

T01—After coaxing open the cabinet you find a *silver candelabra**, six *silver trays** and a bronze *skull ring** with mithril specks for eyes.

T02—Fifty silver pieces.

T03—On the workbench you find a small *gold ingot** and a tiny box with two *small rubies** inside.

T04—You stumble across a finely worked shield with mithril worked into it.

T05—On a shelf on the south wall you find two small *silver ingots**, two *copper ingots** and a tiny box with three *small diamonds** inside.

T06—Finding nothing of value in the room you pour the milky liquid into a water-skin, just in case you happen to be dying of thirst in the desert some day (see Milky white Potion*).

T07—After jimmying the lock you find five hundred copper pieces and four hundred silver pieces as well as a porcelain talisman inscribed with mithril runes (see Magic Talisman*).

T08—On a back shelf of one of the racks you find a finely honed blade worked with mithril.

T09—The moldy sack splits at your touch spilling its contents of sixty gold pieces to the ground.

T10—A search of the lockers reveals that aside from rotten clothing, one contains six hundred copper pieces, another contains a sack with sixty gold pieces, and the last holds two hundred silver pieces and a *diamond ring**.

T11—The sack contains one hundred silver pieces and thirty gold pieces.

T12—Under the mattress on the bed you find a moneybelt containing two hundred silver pieces and thrity gold pieces.

T20—Nothing of value.

LEVEL THREE

T01—Two *gold nuggets**

T02—Three *gold nuggets**

T03—Four *gold nuggets**

T05—Five *gold nuggets**

T06—Nothing of value.

T07—Two *small diamonds** lay in the dust.

T08—One *small ruby** lays in the dirt.

T09—Resting in the earth is one *small emerald**.

T10—Laying in the dirt you find one *small sapphire**.

T11—One *small diamond** mingles with the earth.

T12—One *small emerald** and one *small diamond** gleam from the dirt.

* See Master Treasure Key

T13—One *small ruby** and one *small diamond** lay in the earth.

T14—Inside the backpack you find three hundred gold pieces, a *pearl ring**, an *emerald ring** and a *sapphire bracelet**. In a pocket on the body you find a bronze *skull ring** with mithril specks for eyes.

T15—Inside the sack you find three *small diamonds**, a *small ruby**, a *ruby chalice**, a *silver chain** and a *pearl ring**.

T16—A small pouch containing two *small diamonds** and a *small ruby**.

T17—In the corner you find a small sack with two *small diamonds**, a *small sapphire**, a *small ruby** and a *diamond goblet** inside.

T18—Behind the large web is a heap of two hundred *gold nuggets**.

T19—A search of the chests and coffers reveals forty-five *small diamonds**, ten *small emeralds**, seven *small sapphires** and four *small rubies**.

T20—Nothing of value.

LEVEL FOUR

T01—Thar's gold in them thar plaques. (see Gold Plaque*)

T02—The solitary sword has mithril slivers worked into the blade.

T03—Inside the box you find eighty-four *platinum pieces**, fifty-five *small diamonds** and a neatly folded cloak with mithril threads interwoven through the fabric. (see Magic Cloak*)

T04—The body wears a moneybelt with sixty-five gold pieces inside.

T05—The chest holds sixty gold pieces, fifteen *small emeralds**, an *emerald bracelet**, two *diamond stickpins**, two *gold chains** and a pair of fine leather boots with mithril slivers embedded in the soles. (see Magic Boots*)

T06—The runes on the cover prove to be flecked with mithril which prompts you to stash the book in your backpack for later perusal. (see Magic Book*)

T07—The arrows have mithril slivers worked into the points.

T08—Beneath the body in the corner you discover two large sacks, each of which contains two hundred and fifty gold pieces.

T09—Neatly arranged on the shelves are five *platinum crosses**, two *platinum offering plates** and two *platinum candelabras**.

T10—Scattered in the dust you find fifty gold pieces.

T11—You find thirty gold pieces scattered in the dust.

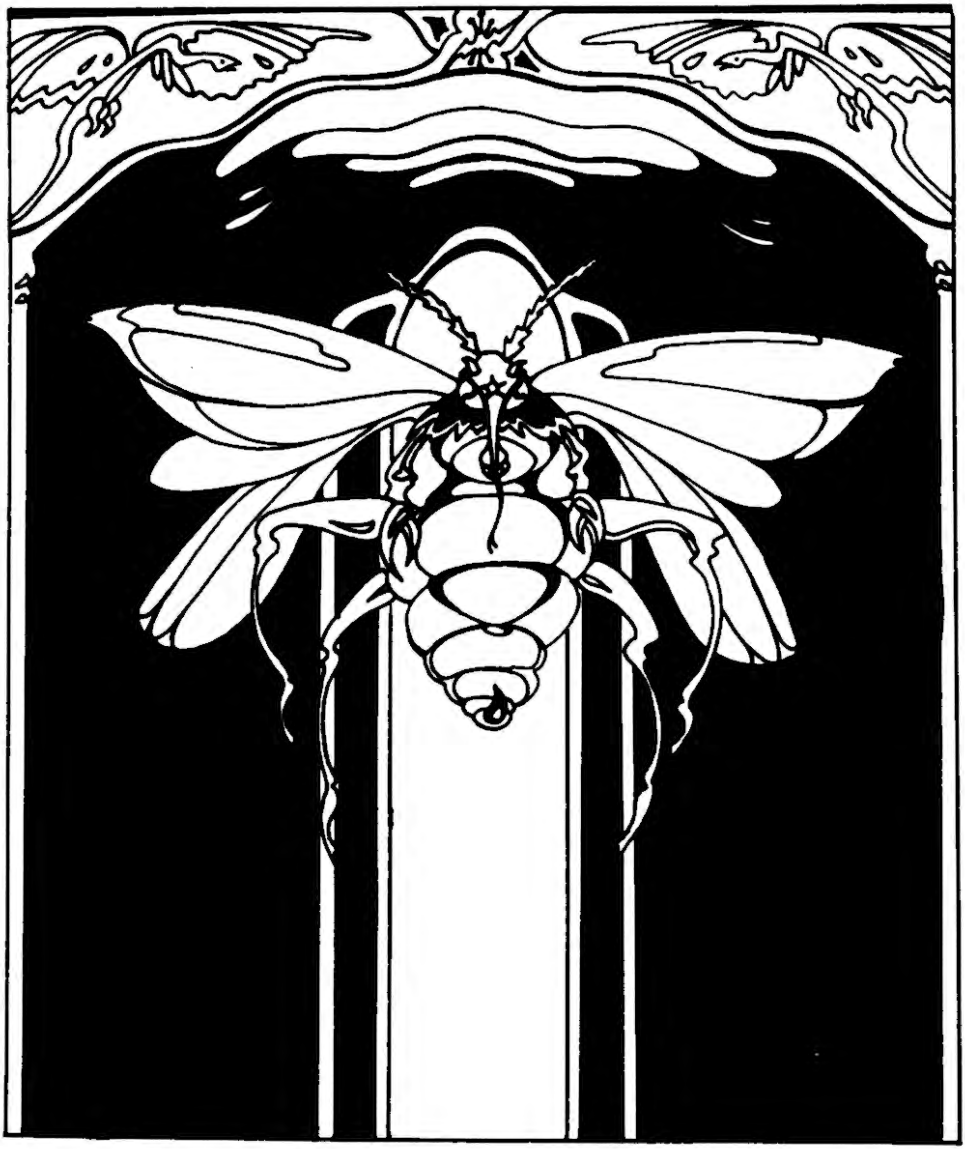
T12—The small sack proves to be more than it appears holding ten thousand silver pieces but weighing much less than one would expect.

T13—The *gold plaque** won't fit into your backpack but you decide to carry it along anyway.

T14—Two large rubies.

T20—Nothing of value.

* See Master Treasure Key



MASTER TREASURE KEY

Coinage Valuation

1 Silver Piece = 10 Copper Pieces

10 Silver Pieces = 1 Gold Piece

Baubles

Gems

Small Diamond	100 SP
Small Emerald	200 SP
Small Ruby	400 SP
Small Sapphire	300 SP
Large Ruby	3000 SP

Jewelry

Diamond Goblet	2000 SP
Diamond Ring	300 SP
Diamond Stickpin	1000 SP
Emerald Bracelet	5000 SP
Emerald Ring	500 SP
Gold Chain	1000 SP
Pearl Ring	200 SP
Ruby Chalice	1100 SP
Sapphire Bracelet	1600 SP
Silver Chain	900 SP

Miscellaneous

Copper Ingot	20 SP
Gold Candelabra	350 SP
Gold Cross	250 SP
Gold Ingot	450 SP
Gold Nugget	50 SP
Gold Plaque	2000 SP
Gold Plate	100 SP
Platinum Piece	100 SP
Silver Arrow	1 SP
Silver Candelabra	200 SP
Silver Ingot	100 SP
Silver Tray	100 SP

Flora

Food Algae	5 SP
Incense Moss	30 SP
Kelp	5 SP
Mushrooms	6 SP
Phosphorescent Algae	5 SP

The values given are for the quantities contained in each respective treasure.

Lilies

When eaten, each acts exactly as a healing potion.

MAGICAL ITEMS

Magic Arms	These items are enhanced to varying potencies the exact nature of which is unavailable to adventurers. It is known that certain powerful blades glow with a light of their own. Beware of cursed items.
Magic Books	These items most commonly increase certain characteristics of the reader although other effects are not unheard of. Their effect is permanent.
Magic Boots	Rumor has it that these boots enable the wearer to run like the wind.
Magic Cloaks	These Apshaian creations are said to protect the wearer from physical injury. This protection is by no means absolute.
Skull Rings	These rings have some power in relation to the living dead which wander the underground passageways. The exact nature of these powers is unknown but they have figured in several miraculous escapes from the foul miscreants.
Magic Talismans	These trinkets endow the holder with wondrous powers of mental perception.
White Milky Potion	This is simply a commonly known healing potion.

With the exceptions of the arms and the magic books, all of the magic items found in the ruins are enchanted with spells peculiar to the Apshaians and lose their power permanently if they are ever taken from the complex.

The Chambers of the Dunjon

L1-1

The Temple of Apshai Room Descriptions Level 1

Room One—The smooth stonework of the passageway floor shows that advanced methods were used in its creation. A skeleton sprawls on the floor just inside the door, a bony hand, still clutching a rusty dagger, outstretched toward the door to safety. A faint roaring sound can be heard from the far end of the passage.

Room Two—A stream runs through this natural stone chamber. A narrow landing adjacent to the corridor at the north end of the chamber allows easy access to the stream. The water flows in from a cut in the west wall and flows out under the north wall near the landing. In an alcove near one end of the landing there are many urns and pots. The water is very clear and appears to be about three feet deep.

Room Three—A finely carved and painted mural fills the east wall of the passage, opposite the opening, depicting men tilling the soil. A ransacked backpack rests under the mural. A roaring sound can be heard from the north.

Room Four—is a smoothly carved passage with a native granite ceiling. Slippery green moss fills every crack and crevice in the room, and the air is filled with its heavy scent. An empty purse lies in the southwest corner. A droning sound can be heard.

Room Five—is a pond-filled room with a small landing to the south. The surface of the sluggish water is covered with moss and a number of black lilies rest peacefully upon the green matting. The water can be found to be about three feet deep and flows almost imperceptibly in under the west wall and out under the east wall. Some of the lilies can be reached from the landing.

Room Six—Water flows into this chamber from the northern part of the west wall and out again through the southern part of the same wall. The surface of the water is covered with moss and multi-colored lilies, some within reach of the landing. Experiments will reveal the water to be about three feet deep.

Room Seven—The moss-covered water in this chamber appears to be three feet deep, also. A rusting suit of platemail can be seen on the murky bottom. White lilies rest on the surface of the pool. Water flows into the chamber from under the east wall and out under the west wall.

Room Eight—is a passage with smooth stone walls and floor and a native rock ceiling. A loud roaring sound may be heard from the north. A humanoid skull rests on the floor in the middle of the passageway.

Room Nine—is of roughly hewn stone. The floor has been levelled by manmade means, but the walls and ceiling are native rock. Cobwebs fill every crack and hang from the ceiling, dancing slowly in the slight breeze. A cloying, sweet odor fills the air.

Room Ten—The air of the room is filled with a cloying, sweet aroma, causing the senses to reel. The walls of the room are covered with moss which is largely brown and dried with only a few pale green patches remaining. Breaking off any part of the green moss will reveal it as the source of the aroma.

Room Eleven—A mist drifts into the corridor from an opening in the west wall and a deafening roar is heard. Moss covers the floor before the opening to the west and a rusty sword lies on the mossy stone.

Room Twelve—The floor, walls, and ceiling of the chamber bear the marks of tools. A glow fills the opening to the east and a foul, musty odor is in the air.

Room Thirteen—The room is well lighted by the phosphorescent glow emanating from the greenish-yellow algae covering the high ceilings of native rock and well-worked stone walls to the north and south. A broken bow lies in two pieces on the floor near the east wall.

Room Fourteen—A loud roaring sound may be heard from the west end of the passage. A pyramid of medium-sized stones fills one corner of the north wall at the east end of the corridor.

Room Fifteen—is an irregular cave of native rock. The walls and floor are covered with a heavy matting of multi-hued moss. The walls are brilliant reds, greens, and blues, while the floor is a pastel yellow. A wooden box lies topless in the middle of the cavern floor. Inside lies a well-made cloak. The material of the cloak seems to shimmer in the torchlight.

Room Sixteen—Here you find the source of the roaring sound. A stream flows into the chamber from the south, across the large water wheel, and plummets into a pit in the floor of the cave. The bottom of the pit cannot be seen, but experiments will indicate that it is a very long drop.

Room Seventeen—Only the floor has been smoothed in this chamber, the walls and ceiling having been left in the natural state. The air smells of decaying vegetable matter. A small mound of stones against the west wall in the north end of the passage partially blocks the way to the north.

Room Eighteen—The passage reeks of spoiled and rotten matter. A strip of cloth sticks out from beneath a mound of dirt in the southern portion of the passageway.

Room Nineteen—Small bones litter the floor of this chamber and crunch under the boots of the incautious traveller.

Room Twenty—The walls of the room are covered with algae. Most of the algae is black and rotten, but the few remaining brown patches have a nutty aroma, and, if tasted, are reminiscent of spiced bread.

Room Twenty-one—The west wall of the cavern shows the marks of carving tools, but the rest is natural rock. The floor of the room is overgrown with mushrooms of two varieties. One has broad, flat caps and is white with brown splotches, while the second variety has black, tightly rounded caps.

Room Twenty-two—This cavern is also overgrown with the same types of mushrooms as are found in room twenty-one. A skeleton lies among the mushrooms still clutching the remnants of a sack.

Room Twenty-three—The native rock walls of the room are covered with algae. Most of the algae is black and rotten, but the remaining brown patches have a nutty scent and taste like spiced bread. The exoskeleton of a huge ant lies in the middle of the chamber.

Room Twenty-four—is a mossy, carved stone landing. The air is very humid and smells of damp and mold. A slime-covered sack rests against the eastern wall of the landing.

Room Twenty-five—A stagnant pond fills the south end of the carved stone chamber, with a narrow landing at the south end. White mold covers the surface of the water, save the southeast corner, where a gold-colored seaweed is in evidence. Tests will reveal the water to be three feet deep, but the bottom of the pool cannot be seen through the murk.

Room Twenty-six—A shallow pond fills most of the room. The surface of the water is covered with a white mold, except in the northeast corner where a clump of golden-brown seaweed is visible.

Room Twenty-seven—The floor of this tunnelled passage is streaked with slime. A well-wrought iron candlestick lies at the southern end of the tunnel.

Room Twenty-eight—The tunnel floor is streaked with a stinking slime and littered with small and medium-sized stones.

Room Twenty-nine—The odor of the slime coating the entire chamber floor is overpowering. A trickle of water runs down the eastern wall and a small pool has formed in a depression in the southeast corner of the room. A rigid body in a finely woven cloak lies in the northeast corner.

Room Thirty—The smoothly carved northern and southern sections of the chamber contrast sharply with the native granite found in the middle of the room, suggesting that it has been widened out from a natural passage. A quiver and some arrows lie on the floor in the middle of the chamber next to a sword and a broken bow.

Room Thirty-one—is a narrow, low tunnel of native rock. Small slides of earth and rock line the sides of the passage with a larger fall of stones near the eastern end of the tunnel. A skeletal hand protrudes from the rockfall, an inscribed bronze ring visible on one of the fingers.

Room Thirty-two—is a rough, five-foot wide tunnel with packed dirt walls, floor, and ceiling. A shining trail of dried fluid runs the length of the tunnel and the air smells of vanilla. Strange clicking sounds echo faintly through the passage.

Room Thirty-three—A shiny trail runs the length of the packed-earth tunnel and the odor of vanilla fills the air. The clicking grows louder.

Room Thirty-four—A trail of shiny excretions run the length of the passage and the vanilla odor is stronger than before. The clicking sound is clearly audible from the north end of the tunnel.



Room Thirty-five—is a rough cave, carved out of the dense earth. The vanilla odor clogs the nostrils and the clicking noises are still audible from within. A handful of gems litters the dirt floor before the western wall.

Room Thirty-six—Vanilla fills the air and the clicking sound appears to emanate from nearby. A fresh slide of earth against the north wall reveals the glitter of gems amid the fallen earth.

Room Thirty-seven—The odor of vanilla is strong and the clicking sounds continue. The east wall is studded with a number of glittering gems.

Room Thirty-eight—The tunnel appears to have been dug out of the hard earth. A familiar trail runs the length of the passage and the odor of vanilla is heavy. The clicking sound begins to fade.

Room Thirty-nine—The floor of the passage is lined with the excretion and the aroma of vanilla fills the air. Clicking sounds echo faintly through the passage.

Room Forty—has been dug out of the surrounding hard-packed earth. The odor of vanilla becomes exceedingly strong, but the clicking sound is barely audible from within. Gems can be seem gleaming from the south wall.

Room Forty-one—The trail of dried fluid is heavier here and the odor of vanilla is almost unbearable. The clicking sound grows louder in this passage.

Room Forty-two—The vanilla odor is cloyingly thick. Bones and gems litter the floor along the north wall. The clicking sound is plainly audible within the cave.

Room Forty-three—The aroma of vanilla makes the senses reel and the floor of the room is covered with the shiny stuff previously observed. Bones lie scattered across the floor and the clicking sound grows fainter from within. Gems stud the south wall.

Room Forty-four—The tunnel floor is heavily coated with dried fluid and the aroma of vanilla is overpowering. The strange clicking sounds are now quite loud in this passage.

Room Forty-five—is a large cavern. The shiny stuff is lighter inside than in the connecting tunnel, but the vanilla odor is strong. The clicking sound appears to emanate from within. A pile of shiny cocoons fills the northern half of the room and gems are scattered about the dirt floor.

Room Forty-six—The vanilla odor is still strong. The ceiling of the cavern is hung with the moldering bodies of various creatures, mostly men. The shiny stuff is heavy on the floor and the clicking sound is heard clearly. Gems are visible in the dust of the cavern floor.

Room Forty-seven—The clicking is replaced by a droning sound. A skull and some bones lie next to a quiver of arrows.

Room Forty-eight—The droning continues to echo from within the cavern. An elaborately carved sword hilt sticks out from under a heap of rocks. Bootprints lead up to the pile, but no other signs of disturbance can be seen.

Room Forty-nine—is a narrow, high-ceilinged passage. Small slides of earth and stone line both walls of the tunnel.

Room Fifty—A forgotten backpack rests on the slimy stone against the middle of the north wall.

Room Fifty-one—A rotting wood cabinet stands in the southwest corner of the chamber, the brass lock of the cabinet broken.

Room Fifty-two—is a smoothly worked passage. Shallow alcoves line the north wall, but are empty save for dust and an old boot that crumbles at a touch. The carpet of dust on the smooth floor is undisturbed.

Room Fifty-three—The north and west walls of the chamber are lined with racks of rusty farming and stoneworking implements.

Room Fifty-four—A dusty wooden chest sits in the southeast corner, the iron lock rusted through and the wood decaying from the dampness.

Room Fifty-five—is a rough stone cave save for the smoothly carved north wall. Dust covers the floor of the room several inches thick and cobwebs hang from the ceiling and fill every crack of the floor and walls. A small box is visible in the dust in the southwest corner.

Room Fifty-six—is a passage with rough stone walls and floor and a native granite ceiling. The south wall of the passage is faced with smooth squarish stones near the far end, while the floor and other walls are of a rough stone. A foul, musty odor fills the air and a thin layer of moss coats the floor at the extreme end of the passage.

L2-1

The Temple of Apshai Room Descriptions Level 2

Room One—is a passage with native granite walls. The ceiling and floor have been carved level. A low scraping sound vibrates through the floor. The air has the musty smell of age and death. The dust on the floor is heavy near the walls, but a clear path has been worn down the center of the passage.

Room Two—The walls of the tunnel have been smoothed and widened with carving tools. A brass-bound wooden door is set into the north wall near the west end of the passage, its broken lock hanging from the corroded hasp. The scraping sound continues. The dusty path continues straight for a way, then disappears into a side passage to the south.

Room Three—The dust on the stone floor shows signs of small animals, but is otherwise undisturbed. The iron-bound door in the north wall hangs from rusty hinges. A simple sliding bolt secures it. The scraping sound can be heard through the floor and the fragrance of cut wood freshens the air.

Room Four—The east wall is of cut and worked stone. The brass-bound wooden doors in the north and south walls are secured by rusty iron locks. The tracks of small animals crisscross the floor between the doors and the air smells of musk and rot. The sound of flowing water can be heard through the floor and a low rumbling can be heard in the east end of the passage.

Room Five—is a corridor with stonework evident on the walls and floor. The ceiling is of carved rock. The wooden doors to the east and west hang from tarnished brass hinges. The scraping noise vibrates through the floor and the worn dusty path continues down the center of the corridor.

Room Six—Two doors, one to the east and one to the west, are wooden and hang on brass hinges. The scraping sound grows fainter and the worn path along the center of the corridor continues.

Room Seven—The north wall of the corridor is native granite, while the others are masonry. The worn path leads to a wooden door in the west wall from which dangles a heavy iron lock, now unfastened. The hinges of the door show signs of frequent use. The scraping sound can still be heard faintly.

Room Eight—The path runs the length of the passage, then bends and disappears to the north. The door in the west wall is iron-bound wood and hangs ajar from rusty iron hinges.

Room Nine—The stone in the east wall only shows signs of workmanship. Racks of motheaten robes, wadmal grey in color, fill the interior of the room. Against the north wall stands a locked cedar cabinet and rack hung with the remains of more elaborate black and green robes. A pungent odor fills the air and the dust of the floor is undisturbed.

Room Ten—Furniture of various types is stacked around the walls and the entire floor is covered with a layer of fine sawdust. The air is heavy with the smell of different woods. A low scraping sound can be heard through the floor.

Room Eleven—A strong, musky odor intermingles with the smell of decay. Casks and crates are stacked along the walls and in rows down the center of the room. The sound of flowing water can be heard through the floor and a vibration can be felt.

Room Twelve—A bench along the west wall of the small chamber holds a neat array of jeweler's tools and a small forge on the south wall holds glowing embers. The dusty floor shows signs of recent disturbance and a strong smell of vanilla is in the air.

Room Thirteen—All four walls are covered with a heavy layer of soot. Rusty tools and scrap iron litter the floor, several weapons in various states of repair among them. A large forge against the north wall shows no signs of recent use. The dirty floor is covered with a black, grimy dust.

Room Fourteen—is a small cave with stonework on the east wall and the other walls, floor, and ceiling of carved rock. An iron chest sits against the south wall with the key still in the lock. The floor shows signs of recent entry and the air smells faintly of vanilla.

Room Fifteen—Three of the walls are lined with shelves containing dust-covered beakers, phials, and jars. Evil looking substances in jars marked "eye of newt," "hair of frog," etc. occupy a table in the center of the room. An even layer of dust covers the floor.

Room Sixteen—is a chamber with stonework on the east and west walls. The other walls, floor and ceiling are of carved rock. A long table in the center of the room supports a network of flasks and tubing with a rusty iron oil burner beneath one end. A table against the south wall holds beakers of colored liquids with strange inscriptions and a desk in the southwest corner holds a tray with a pitcher of slime-covered milky liquid. Scraps of paper litter the floor around the desk. An even layer of dust covers the room. The doorways to the east and west are obscured by shredded tapestries embroidered with strange glyphs.

Room Seventeen—is a small chamber. Tables covered with bolts of rotten cloth press against the walls. The low scraping sound can be heard faintly through the floor.

Room Eighteen—Mounds of sawdust cover the floor of the small room. The air smells of decayed wood. The scraping sound can be heard clearly from the east.

Room Nineteen—The door in the west wall is wooden and has no latch. The musty smelling room is filled with dusty weaving looms and other spinning and sewing devices. The scraping sound can be heard through the floor.

L2-3

Room Twenty — Leather hangings on the west wall cover a doorway. The room is littered with sawdust and rusty woodworking tools. A metal shaft runs from floor to ceiling in the southwest corner, attached to a large sawblade by a complex system of gears and levers, all rusty from age and disuse. The scraping sound is now very loud. If you move one of the levers, it will cause a loud screeching beneath the floor.

Room Twenty-one — A small sack lies against the wall at the west end of the passage. A well-worn path runs the length of the corridor.

Room Twenty-two — At the far end of the narrow passage there is a door of brass-bound oak inscribed with strange glyphs. These give off an eerie green glow. The floor is covered with an even layer of dust.

Room Twenty-three — Strange implements litter a table in the center of the room. Here and there are various cages with the remains of animals. Jars filled with a viscous liquid and holding a miscellany of body parts from assorted creatures are stored in racks on the north wall. The door to the east is made of wood and is secured with a rusty iron bolt.

Room Twenty-four — A desk sits against the north wall and a table and chair against the south wall. Along the east wall is a bed with a chest visible beneath it. The floor is covered with an unbroken layer of dust. The sound of flowing water can be heard from an opening in the northeast corner where a stream flows beneath the flooring.

Room Twenty-five — Remnants of books and scraps of paper rest on a rack along the north wall while a desk fills most of the south wall, and a cabinet and bed are flush with the east wall. The sound of flowing water comes from an opening in the northeast corner where a stream flows beneath the flooring.

Room Twenty-six — Large vats and tubs are set into the floor of the small chamber and heaps of rotting clothing litter the room. The sound of flowing water can be heard through the moss-hung doorway to the east. The dusty floor is undisturbed and the air smells of damp greenery.

Room Twenty-seven — An underground stream flows through an opening beneath the eastern half of the floor. The walls and floor of the room are covered with moss and a malodorous slime.

Room Twenty-eight — The eastern door is wooden and is secured with a simple latch. The room is filled with tables against the north and south walls, holding a variety of metal working tools, all rusty with age. A small forge against the south wall is filled with litter. The scraping sound is heard loudest in the northeast corner where a metal shaft runs from floor to ceiling and is connected to a bank of grinding wheels by a complex system of gears and levers. Moving the levers causes the metal shaft to spin in place and a grinding sound comes from the attached gears.

Room Twenty-nine — Shelves lining the walls hold a variety of rusted and corroded metal scraps. The sound of flowing water can be heard through the dusty floor.

Room Thirty — is a large cavern with stonework on the west wall and the western half of the south wall. Bales, casks, and crates line the walls and the shelves in the middle of the room. The air smells of musk and rot, and the tracks of small animals abound. Water can be heard flowing beneath the floor.

Room Thirty-one—is a small cave. Racks of rusty weapons line the walls.

Room Thirty-two—A loud roaring sound can be heard from the northern end of the passageway and bits of bone litter the floor.

Room Thirty-three—is a short passageway. A rumbling sound can be heard from the opening to the north.

Room Thirty-four—A table and four chairs sit in the middle of the room and two goblets lie on the floor nearby. Footprints crisscross the dusty floor. The wooden door to the north stands ajar. The eastern door is wooden with iron hinges and has a small barred window at eye level. A low rumbling sound is audible from the west.

Room Thirty-five—Dark stains cover the carved stone floor in front of the door to the west. The air smells of antiquity and death.

Room Thirty-six—Dark stains mar the floor of the passage and moans and the rattling of chains echo faintly through the corridor.

Room Thirty-seven—The dark stains are thicker here and the sound of moans and rattling chains grows louder.

Room Thirty-eight—is a large natural cavern. Manacles hang from the north wall, one set still supporting a human skeleton. Various braziers, irons, and larger implements of torture line the east and south walls. The air is musty and the moaning and clanking continues though no source is evident.

Room Thirty-nine through Forty-two—form a narrow passage. The doors to the north are of iron and have small barred windows at eye level and small slots at ground level. All are secured with rusted iron slidebolts. The floor is spattered with dark stains. The rattling of chains and a faint moaning echo through the corridor.

Room Forty-three through Forty-six—also form a narrow passage. The doors to the south are iron. Each has a small barred window at eye level and a small slot at ground level. All are locked with slidebolts. Clanking chains and sorrowful moaning echo through the passage.

Room Forty-seven through Fifty—are small, cramped cells. Each cell has a wooden plank suspended by chains on the north wall. Clanking and moaning echo faintly through the cellblock.

Room Fifty-one through Fifty-four—are small cells much like the others. The clanking and moaning can be heard throughout.

Room Fifty-five—is a large natural cavern, except for the western portion of the south wall, which is stonework. A large waterfall plummets from the ceiling to a pool in the rear of the cavern, blanketing the area in mist. The chamber reverberates with the roar of the cataract. Lying near the bank of the pond is a moss-covered sack. The air is filled with the fresh scent of the many mosses and ferns growing about.

Room Fifty-six—Six cots line the west wall with six lockers placed along the north wall. A table and three broken chairs stand against the east wall. A strip of cloth lies on the stone floor next to the table.

Room Fifty-seven—Dark stains and pieces of bone dot the floor. Faint moans echo through the corridor.

L3-1

The Temple of Apshai Room Descriptions Level 3

Room One—is a natural passage with the floor carved level. Scattered bones litter the area and a forgotten backpack rests against the wall half way down the passage. The floor shows signs of frequent comings and goings and the odor of vanilla is strong in the air.

Room Two—is a natural cavern. The opening to the north has been carved through the rock. Bones litter the floor along the walls.

Room Three—is a natural cave. Many bones litter the floor along the walls. The opening to the east has been dug through the rock wall.

Room Four—is a large cavern. Human and animal tracks mark the dusty floor. A bright glint is visible near the top of a slide of rocks in the northwest corner.

Room Five—is a natural cave with a leveled floor. The body of a giant rat lies in the southeast corner. The dusty floor shows signs of distrubance.

Room Six—is a natural cavern. A pile of litter fills the southwest corner. Animal tracks can be seen on the dusty floor and the air smells of musk and decay. The opening to the north shows tool marks.

Room Seven—is a natural cave. An old boot lies near a mound of earth in the southwest corner. The dusty floor is undisturbed.

Room Eight—is also a natural cave. The opening to the west has been carved through solid granite. Small slides line the walls and a heap of bones fills the southeast corner.

Room Nine—is a natural gallery with a high vaulted ceiling and a rough stone floor. A heap of litter and bones fills the southeast corner and the floor shows the tracks of large animals. The air smells of musk and decay. The opening to the south has been widened with carving tools.

Room Ten—is a large natural cavern. Tracks lead into the chamber that suggest something heavy being dragged. The floor is covered with slimy red muck. A pile of body parts and gnawed bones occupies the northwest corner and the air reeks of decay and death.

Room Eleven—is cave with little evidence of use in the dust on the floor. A brilliant glint of light beckons from the dust of the southeast corner.

Room Twelve—is a small cave with leveled floor. The opening to the east has been carved through solid rock. The dusty floor is largely undisturbed save for a small slide of earth in the southwest corner.

Room Thirteen—is a small cave. The dirt floor shows the tracks of large animals. Bones litter the northwest and southwest corners.

Room Fourteen—is a wedge-shaped cavern with the ceiling sloping to meet the floor in the southwest corner. The dusty floor is much disturbed near the opening to the east. A smelly mound of trash fills the southwest corner.

Room Fifteen—is a natural cave. A large boulder fills the northwest corner. A bony hand protruding from beneath it still clutches a small ruby.

Room Sixteen—is a small cave. The opening to the west has been carved through the rock. The dusty floor is undisturbed. A pouch is visible on the belt of a corpse lying in the southeast corner.

Room Seventeen—is a narrow tunnel bored through native rock. The rough stone floor is littered with bones and a small skull rests in the north end of the passage. No tracks can be seen.

Room Eighteen—is a natural passage. A small sack rests against the south wall halfway down the passage. The air is filled with a musky odor. The earthen floor is covered with the tracks of small animals.

Room Nineteen—is a passage with the floor and walls of carved stone and a native stone ceiling. The opening to the east has been carved through the rock. The dusty floor shows signs of much activity. A discarded cloak lies against the west wall.

Room Twenty—is a narrow excavated passage. An abandoned backpack rests on the floor in the eastern end of the passage.

Room Twenty-one—is a narrow passage. Half of a giant rat lies in the southern end of the passage.

Room Twenty-two—is a narrow passage. The opening to the north has been carved through the stone wall. The dusty floor shows signs of some disturbance.

Room Twenty-three—is a narrow passage. The air smells faintly of vanilla. A rusty pick lies in the dirt at the western end of the passage.

Room Twenty-four—is a natural tunnel through the rock. Some signs of digging are evident at the southern end of the passage though no toolmarks can be discerned. The air is filled with the scent of vanilla and the floor shows the marks of frequent comings and goings. Scraping and clicking sounds are faintly audible from the north.

Room Twenty-five—is a small passage carved through the surrounding rock.

Room Twenty-six—is a well trafficked passage with carved rock walls, floor and ceiling. A broken shovel protrudes from a mound of earth near the north end of the passage.

Room Twenty-seven—is a narrow corridor that shows signs of frequent passage. A litter of small bones lines the walls and a well-preserved human skull grins from against the north wall halfway down the passage. The air smells faintly of vanilla.

Room Twenty-eight — is a rough, narrow tunnel. The floor is bare except for a skeleton near the opening to the south. Cobwebs hang in the passage and scraping and clicking sounds can be heard from the west. The air smells strongly of death and decay.

Room Twenty-nine — is a small cave with the floor carved level. The dusty floor shows some marks of disturbance toward the opening to the east. The opening to the north has been carved through the stone. A single emerald gleams from midway up the west wall of the cave.

Room Thirty — is a small, unoccupied cave except for a scattering of bones and a small heap of offal in the northeast corner.

Room Thirty-one — is a small excavated room. The room is coated with dust and the air is heavy with the odor of decaying flesh. An antman body lies half buried under a slide of earth in the southeast corner.

Room Thirty-two — is a small excavated room. A discarded basket lies in the southeast corner.

Room Thirty-three — is a huge vaulted cavern with a leveled floor. The walls show the marks of ancient mining operations and a heap of rusting tools sits in the northeast corner. The floor shows marks of occasional transit through the opening to the west, which has been widened with tools.

Room Thirty-four — is a natural cave. The cave is covered with dust and the air is foul. A human body lies in the southwest corner.

Room Thirty-five — is a large natural cavern. The rough stone walls and vaulted ceiling are draped with filmy webs. The entire southeast corner is obscured by a huge web. The dusty floor is littered with a variety of bones and exoskeletons.

Room Thirty-six — is a smallish excavated chamber. A mound of freshly dug dirt in the northeast corner evidences a yellow glitter.

Room Thirty-seven — is a long cavern with bones littering the floor. A foot-worn path runs between the two openings. Off the path, travel is hindered by the many and bizarre rock formations. One of these resembles a giant hunting insect. A dead antman lies in the northwest corner.

Room Thirty-eight — is a large cavern with the floor carved level. A worn path runs between the two openings. A large wooden box is set against the wall in the southeast corner.

Room Thirty-nine — is a small natural cave. The dusty floor evidences much disturbance. Scattered bones litter the dust and a discarded backpack rests in the northeast corner. The air smells of ancient death.

Room Forty — is a natural cave with rough stone walls, floor and ceiling. The aroma of vanilla fills the air. The southeast corner holds a heap of fresh earth with the glint of gold visible.

Room Forty-one — is a natural cave. The opening to the west has been dug through the earth but shows no toolmarks. The floor is well trodden and the smell of vanilla fills the air. A pile of baskets leans against the wall in the northeast corner.

Room Forty-two — is a natural cave. The floor shows marks of frequent passage and the walls bear the marks of recent digging. A small basket in the northwest corner holds gold nuggets. The air is thick with the smell of vanilla.

Room Forty-three — is a natural cave. The openings to the south and east have been dug through the earth but show no toolmarks. The floor is much travelled and the walls show signs of recent digging. A small basket in the southwest corner holds a few gold nuggets. The air is thick with the smell of vanilla.

Room Forty-four — is a huge natural cavern with a leveled floor, although a few stalactites hang from the roof. The opening to the north has been dug through the rock. A heap of stones stands in the middle of the cavern. There is a faint draft of air blowing from north to south through the cavern.

Room Forty-five — is a small chamber with the walls, floor and ceiling chiseled smooth. The dust shows a heavily trafficked path through the opening to the west and a less clear trail through the opening to the east. The air smells faintly of vanilla.

Room Forty-six — is a cave. The dust shows a beaten path between the two openings. A pile of bones litters the southeast corner. A faint smell of vanilla is in the air.

Room Forty-seven — is a small cave with the floor carved level. The floor shows tracks from the southern opening to the center of the room where a small pile of gnawed bones rests.

Room Forty-eight — is a cavern. A path in the dust runs between the two openings.

Room Forty-nine — is a natural cave. A well trodden path in the dust runs between the two openings and the air smells faintly of vanilla. A small pile of rusty weapons litters the northwest corner.

Room Fifty — is a smallish cave with the floor carved level. A well worn path runs between the north and south openings. The air smells faintly of vanilla. A stack of rusty tools leans against the east wall.

Room Fifty-one — is a small excavated chamber. A well-worn path runs between the north and west openings with a fainter trail to the east. The air smells faintly of vanilla intermingled with the odor of decayed flesh. A newly slain antman lies in the southwest corner with a spilled basket of gold nuggets nearby.

Room Fifty-two — is a natural cave with fantastic stalactite and stalagmite formations. The air reeks with a pungent stench. A corpse lies just inside the opening. A tattered sack rests against the wall in the northeast corner.

Room Fifty-three — is a natural cave. An unbroken layer of dust covers the floor. A heap of stones fills the southwest corner of the room.

Room Fifty-four — is an excavated room. A well-worn path marks the floor between the two openings and the faint smell of vanilla is in the air. A pile of bones rests in the northwest corner of the cave.

Room Fifty-five — is a natural cave with the floor carved level. A well trodden path runs between the two openings and the air smells faintly of vanilla.

Room Fifty-six — is a natural cave. The opening to the north has been dug through the earth without the benefit of tools. The walls show the marks of recent digging. The air smells heavily of vanilla. A small basket holding a few gold nuggets sits on the floor in the southeast corner.

L3-5

Room Fifty-seven—is a natural passage with the floor carved level. The dusty floor shows some signs of passage. A small mound of fresh earth occupies the middle of the corridor.

Room Fifty-eight—is a natural cavern with a rough stone floor. A skeleton in the southwest corner still wears the remains of a rotting backpack. Small bones litter the floor. Torchlight creates vague shadows that suggest beasts, or worse, lurking in the corners of the chamber.

Room Fifty-nine—is a narrow passage. The opening to the north has been dug through the earth but shows no toolmarks. A well-worn path runs from the opening in the west wall into the northern passage. The air smells faintly of vanilla.

Room Sixty—is a huge vault with stonework walls and floor and a native rock ceiling. Rude statues and carved pillars picture men and half-men. As the figures become more bestial, the workmanship becomes more primitive. Ancient tools and artifacts lie all about the chamber. Small stone doors of cunning device line the east and south walls. Several of these are open, revealing three by three by six foot openings into the rock. A shroud hangs from one of the open cavities. Glyphs of unknown symbology cover the walls. The dust of the floor is thick and undisturbed. The air smells of musty antiquity and death. Several urns and coffers in the southeast corner gleam with jeweled brilliance.





The Temple of Apshai Room Descriptions Level 4

Room One—is a natural passage with the floor carved level. A well trodden path in the dust of the floor runs the length of the corridor. The door at the end of the corridor is of iron-bound wood and has a small, barred window at eye level. The air smells faintly of vanilla.

Room Two—has stonework walls, floor and ceiling. The dusty floor is much disturbed and the air smells strongly of vanilla. A wooden table and four chairs stand in the middle of the room. The door to the west is wooden.

Room Three—is a passage with an even layer of dust covering the floor. A discarded sack rests against the west wall halfway down the corridor.

Room Four—A table and four chairs occupy the middle of the room. The dusty floor shows some large animal tracks and the air smells faintly of vanilla. A rusty sword leans against the wall in the southeast corner.

Room Five—A well-worn path in the dust runs the length of a corridor and the air smells of vanilla. The door to the west is actually a set of double oak doors. The hinges look well oiled and marks in the dust on the floor betray recent opening.

Room Six—A path in the dust runs the length of the corridor. The corpse of a giant rat lies in the center of the corridor. The door to the west is double and made of thick oak.

Room Seven—is a huge chamber with stonework on the floor, ceiling and all but the west wall, which is of carved rock. The room is filled with rough cots and the west wall is lined with a variety of chests. The floor shows signs of frequent disturbance and the smell of vanilla is heavy in the air.

Room Eight—is another huge chamber. The dusty floor shows signs of frequent usage and the air is filled with the smell of vanilla. Rough cots line the walls and stand in rows in the middle of the room, each with a nondescript wooden box beneath it.

Room Nine—is a large room with masonry work everywhere but for the west and south walls. The latter are carved from the native granite. The walls are draped with the tattered remains of tapestries depicting a great battle between two armies. One army consists of men clad in ringmail while the other includes a wild mix of men, ant men, and skeletons. The banners of the second army show a praying mantis-like figure in green on a field of jet black. Two gold plaques hang in the southwest corner.

Room Ten—is a small armory. Racks of rusty weapons line the west and south walls. The dusty floor is undisturbed and the air is foul. An untarnished sword in a separate rack rest below an indecipherable iron plaque in the southwest corner.

Room Eleven—is an ornately decorated passage. A moldering skeleton in tattered leather armor lies against the rusty iron door at the end of the passage. There are no tracks in the dust of the floor.

Room Twelve—is a passage with an even layer of dust covering the floor. The air smells of decay with a hint of vanilla. The skull of a mule rests against the wall outside the wooden door to the north.

Room Thirteen—is a corridor. A worn path on the dusty floor runs the length of the corridor and the air smells of vanilla. The door to the north is brass-bound wood.

Room Fourteen—is a small room. A shelf on the west wall holds a small dark chest with a key in the lock. The south and east walls are hung with an assortment of rusty arms and armor. The dusty floor shows no sign of disturbance and the air is foul.

Room Fifteen—A decrepit bed occupies the north wall, a desk the south wall, and a table the middle of the room. The corners of the room are draped in cobwebs. A partially eaten and unrecognizable body rests in the southwest corner of the room.

Room Sixteen—is a largish room. A small desk stands against the wall to the south and a larger desk occupies the west wall. The dusty floor shows faint marks of disturbance and the air smells musty. The door to the west is of brass-bound wood and stands ajar.

Room Seventeen—is a largish room. Remnants of cloth and leather hangings cover the walls and the air carries a strong aroma of vanilla. The dusty floor is well travelled. A large cabinet stands against the west wall of the room.

Room Eighteen—is a small room. The north and south walls are hung with worn and battered shields and arms. The east wall bears a large plaque of beaten gold which appears to be an award of some kind.

Room Nineteen—is a large room with the south wall of carved rock. The room is austerely furnished with wooden planks hanging from chains on the east, west, and south walls. The floor is covered with mouldering straw and the air reeks of decay and vanilla. A dead rat lies in the center of the floor.

Room Twenty—is a small room that appears to be a natural cave except for the west and north walls. A large chest stands open in the southeast corner of the room. The west wall is covered with soot as is the western part of the ceiling. Bones are scattered over the dusty floor and the air carries a strange sickly sweet odor. From the chest comes the gleam of jewelry and gold.

Room Twenty-one—is a wide room with a large bed occupying the west wall and a rack of tattered robes in the northwest corner. A desk covered with scrolls stands against the east wall. There are large animal tracks in the dust of the floor and the air reeks of vanilla.

Room Twenty-two—A well trodden path in the dust runs up and down the corridor and to the doors on the north and south walls. The air smells of vanilla. The doors themselves are wooden and have no locks.

L4-3

Room Twenty-three—A well-worn path in the dust runs the length of the corridor and to the door in the north wall. The latter is brass-bound oak and in good repair. It bears a strange inscription that glows with a green light in the gloom. The air smells of vanilla.

Room Twenty-four—is a long narrow room with wooden doors at either end. The walls are covered with arcane heiroglyphs and tapestries bearing the same glyphs hang beside the doors. The room looks often-used and the air smells heavily of vanilla. There are many wooden cots with tattered mattresses in the room. A large chest occupies the northwest corner of the room.

Room Twenty-five—is a large room with heiroglyphs inscribed in the dark slate walls. Stone benches occupy the western half of the room. Although much worn by wear, strange heiroglyphs and scenes showing intermingled insects and men can be seen carved in the sides and backs of the benches. Blocks of stone, hollowed out on top in the shape of bowls, protrude from the walls at irregular intervals. Ornate black metal braziers hang from the ceiling about the edges of the room. Against the east wall is a raised black marble altar, carved with glyphs that give off a faint, eerie green glow. On the altar itself is a large marble statue of a praying mantis, forelegs outstretched and mandibles open. The eyes of the mantis are great rubies—a fine treasure if you dare grab them! A human skull stares eyelessly from the steps leading to the altar. The doors to the north and south are of brass-bound oak, while the doorway to the east is covered with a worn tapestry.

Room Twenty-six—The dusty floor is marked by the tracks of large animals and the air reeks of musk. The doors to the north and south are of plain wood and have no locks.

Room Twenty-seven—The floor bears the tracks of large animals. The partially eaten carcass of an antman lies near the western end of the corridor. The door to the north is brass-bound wood and stands unlatched. The air smells heavily of decay and musk.

Room Twenty-eight—is a long, low-ceilinged room, lined with long stone tables running in rows north and south across the room. The dusty floor shows the tracks of large animals and the room reeks of musk and offal. The doors to the north and south are wooden and have no locks.

Room Twenty-nine—is a smallish room furnished only with rotting cushions strewn about the floor. Tattered tapestries hang on the east and west walls showing scenes of obscene and bloody sacrifice before a mantis-shaped god. A shiny object protrudes from beneath one of the cushions near the center of the room.

Room Thirty—is a passage with wooden doors to the north and south. The dusty floor shows the tracks of large animals and the air reeks of musk. The empty carapace of an antman lies at the eastern end of the passage.

Room Thirty-one—is a passage. The dusty floor shows the tracks of large animals and the smell of musk is in the air. Faint clicking sounds can be heard from the east end of the passage.

Room Thirty-two—is a long room with the ceiling and upper parts of the walls covered with a heavy layer of soot. Three large stone ovens line the north wall and a long grill occupies the eastern half of the south wall. The dusty floor shows the tracks of large animals and the air reeks of musk.

Room Thirty-three—is a small storeroom. Heaps of grain line the walls and a dead giant rat rests in the southeast corner.

Room Thirty-four—is a room filled with shelves of rotting books and scrolls. A desk stands near the brass-bound door to the north and a glass case occupies the southwest corner of the room. Inside the case is a well preserved volume bound in leather and bearing a title in indecipherable script. The floor is covered with an even layer of dust and the air smells of decay. The door to the east is wooden and hangs ajar from its rusty hinges.

Room Thirty-five—A bed occupies the north wall with a desk on the south wall and a large cabinet against the east wall. The dusty floor shows no signs of disturbance.

Room Thirty-six—is a largish room with stonework walls, floor and ceiling. The room is furnished with ramshackle chairs, tables and cushions and the remains of books and scrolls litter the apartment. A large desk and chair occupy the center of the east wall.

Room Thirty-seven—The east end of this room holds a number of wooden targets painted with human silhouettes. The southernmost target still has some arrows stuck in it.

Room Thirty-eight—The floor of the room is covered with the remains of straw mats. A variety of pieces of martial equipment litter the mats along the walls. In the northeast corner, a bony elbow pokes through a rent in a suit of rusty chainmail. A gnawed thighbone lies near the door.

Room Thirty-nine—The dusty floor shows the tracks of large animals and the air reeks of musk. A discarded backpack rests on the floor in the middle of the passage. The door to the east is brass-bound oak.

Room Forty—The floor shows a worn path through the opening to the north and the air smells of vanilla.

Room Forty-one—The dusty floor shows many tracks of large animals and the air reeks of musk. The doors to the south and east are brass-bound wood. A moldy sack rests in the eastern end of the passage.

Room Forty-two—The dusty floor shows no signs of disturbance although the air smells faintly of vanilla. The corpse of a man in leather armor lies in the north end of the corridor.

Room Forty-three—The doorway to the west is covered by a won tapestry and the air smells of decay. Shelves line the east wall and hold a variety of articles forged of shiny metal.

Room Forty-four—The south wall and ceiling of the passage are carved of native rock. The dusty floor is much disturbed, especially near the brass-bound wooden door to the south. The corridor smells strongly of vanilla.

Room Forty-five—A faint trail in the dust runs the length of the corridor and the air smells faintly of vanilla.

Room Forty-six—is a passage with stonework on the west wall and the other walls, floor and ceiling of carved rock. The dusty floor shows a faint trail running the length of the corridor along the west wall and a hint of vanilla is in the air. A discarded backpack rests against the east wall in the north end of the passage.

Room Forty-seven—is a passage like 46. The path in the dust continues along the west wall. A rusty sword rests on the floor near the middle of the passage.

Room Forty-eight—is a passage like 46.

Room Forty-nine—is a passage with stonework on the south wall and the other wall, floor and ceiling of carved rock. A faint path on the dusty floor leads along the south wall and the air smells slightly of vanilla. A broken bow and an empty quiver rest against the north wall halfway down the passage.

Room Fifty—is a passage like forty-nine. The carpet of dust is slightly disturbed near the eastern end of the passage, but is otherwise unbroken. The everpresent smell of vanilla continues.

Room Fifty-one—is a passage like forty-nine. The floor is covered with an even layer of dust and the air smells of decaying flesh. A small wooden box lies tipped over on the floor in the middle of the corridor.

Room Fifty-two—is a passage with stonework on the south wall and the north wall, floor, and ceiling of carved rock. The dusty floor shows no signs of disturbance and the fetid air smells of ancient death.

Room Fifty-three—is a passage with stonework of the south and west walls and the other walls, floor, and ceiling of carved rock. A moldering sack sits on the floor, in the southwest corner of the corridor.

Room Fifty-four—is a passage with stonework on the south wall and the north wall, floor and ceiling of carved rock. The dusty floor evidences some activity near the south wall.

Room Fifty-five—is a passage with stonework on the south and east walls and the other walls, floor, and ceiling of carved rock. The upper portion of the corridor is sheathed in cobwebs and a larger web fills the south end of the passage. A small sack lies near the west wall partway down the corridor, silver pieces spilling from its mouth.

Room Fifty-six—The dusty floor is marked with the tracks of large animals and the air smells of musk. A cleanly picked skeleton reclines against the west wall halfway down the passage.

Room Fifty-seven—is a passage with stonework on the south wall and the north wall, floor and ceiling of carved rock. A brass plate lies in the dust in the middle of the corridor.

Room Fifty-eight—is a small alcove. The south wall is of carved rock. The air smells strongly of vanilla and the floor shows frequent disturbance. A black stain marks the floor near the east wall.

Room Fifty-nine—is a small entryway with the walls, floor and ceiling of stonework. The dusty floor reveals frequent comings and goings and the air smells strongly of vanilla.

Room Sixty—is the western extremity of room twenty-nine. The walls, floor and ceiling are stonework. The floor is covered with the spoor of large animals and the air reeks of rot and musk. A heap of partially eaten human and antman bodies fills the southwest corner.





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